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THE AMERICANS

In China, one hears tales about America and the Americans. On the whole, they are much like the tales one hears in France or England. America is a country where men eat hot dogs,¹ women chew gum, and children lick ice-cream cones. The idea conveyed, however, is not that *some* Americans do these things, but that every man eats hot dogs, every woman moves her jaws perpetually up and down, and every child holds an ice-cream cone in his hand.

"Isn't that a curious world?" we remark among ourselves. And then we hear about one-hundred-two-story skyscrapers,² motor cars going about underground like earthworms, railroads dashing in mid-air, restaurants where you put in a nickel³ and a roast chicken springs automatically upon your table, staircases where you go up without lifting a leg, policemen all six feet tall, women going about with hardly a thing on, et cetera. Unbelievable but true, since many of us are able to see all this with our own eyes on the movie screen. Oh, America!

Worse than that, we hear that in America everybody is punctual: that when an American makes an appointment for nine o'clock, he invariably turns up at nine o'clock; that everybody is dashing about the

1. hot dogs 美國的一種夾香腸麵包。 2. skyscrapers 摩天大廈。 3. nickel 美國之五分錢幣。

美 國 人

在中國，人們聽到關於美國和美國人的故事。牠們大體上跟一個人在法國或英國所聽到的很相像。美國是這樣的一個國家，在那裏男人們吃「熱狗」，女人們嚼橡皮糖，孩子們舐冰淇淋筒。然而，這個見解並不是指「有些」美國人是這樣，而是指每一個男人都喫「熱狗」，每一個女人總是不停地動着的牙牀，而每一個孩子手中總拿了一筒冰淇淋。

「那不是一個古怪的世界嗎？」我們互相問着。其後我們又聽到一百另二層的摩天大廈，汽車在地底像蚯蚓那樣走着，火車在半空中飛馳，餐室裏你只要投進去一隻鎊幣，一盤燒雞便會自動地跳上你的桌上，你無須舉步便會把你送上去的樓梯，警察都是六呎高的身材，女人一絲不掛地走動着，諸如此類的事情。令人不能相信，可是都是真的，因為我們許多人都能夠在銀幕上看到這些東西。啊，美國！

比這更壞的，我們聽見人們說，在美國人人都會守時刻的：一個美國人約好了九點鐘，他一定會在九點鐘時來到的；每個人都在街上匆匆走着，誰也不會虛廢一分鐘；

THE AMERICANS

streets and nobody wastes a single minute; and that the whole pattern of life is organized like a fire department and every individual is like a railroad, running on schedule.¹ We hear that everybody in Hollywood is terribly rich and contented and happy; that everybody is a Christian in America, and that the Daughiers of the American Revolution are the great guardians of American democracy; that Negroes are being lynched² every days, and gangsters are lying ropnd every street corner in Chicago; that in this land of Liberty everybody is dancing and "making whoopes"; and that in this land of Equality, everybody can pat everybody else on the shoulder. . . .

So it was with wondering eyes that I come and *observed* America, but being a sensible man, I excepted neither too much nor too little. That was my salvation. Scientifically, I believed everything possible, and humanly, I believed many things were impossible. In everything pertaining to science, I found the facts had not been exaggerated;³ but in everything pertaining to human behavior, I was confirmed in my belief that Americans are not very different from the Chinese.

I was prepared for the worst and the best. Happy was I when I found myself justified in excepting American women still to look after their

1. running on schedule 按時駛行. 2. lynched 私刑處殺. 3. exaggerated 言過其實.

整個生活的模型是像消防隊那樣組織起來，每一個人都像鐵路那樣，按着時刻表而動作。我們聽到好萊塢的人都是很有錢，滿足和快樂；在美國人人都是基督徒，美國革命的女兒們都是美國民主政體的監護者；黑種人每天都給人私刑虐殺，芝加哥的每一條街道轉角處都有流氓藏匿着，在這個自由的國土裏，人人都是歌舞狂歡，還有在這個平等的國土裏，每一個人都可以拍拍每一個人的肩膀……

所以我是帶了驚異的眼睛來觀察美國，可是，因為我是一個解事的人，我並不希冀得過奢，也不太少。那是我的一點長處。從科學方面說來，我相信每一件東西都是可能的，從人情方面說來，我相信許多東西是不可能的。在一切屬於科學的東西，我發現那些事實並沒有言過其實；可是在一切屬於人類行為的東西，我堅信美國人跟中國人並沒有什麼不同。

我準備去接受那最壞的和最好的。當我發覺我自己並沒有錯，美國的婦人仍舊像中國人那樣照料她們的丈夫的

husbands' stomachs like Chinese women although they had never heard of Confucius. I went into an American drugstore and began there to read American humanity. An America drugstore is perfect for this purpose. It has four C's; Cigars for men, Chocolates for women, Candies for children, and Cough Drops for old people. I found men buying cigars, women buying chocolates, children buying candies, and old people buying cough drops. And I, found the women and children perhaps happier than the men and the old people, but certainly happier than the women and the children of other countries.

For America is the land of women and children. It is called the New World, while Europe and Asia are called the Old World. When you speak of the New World, you mean simply that the American women are new and the American children are new—are quite unlike the women and children of Asia and Europe. The women and children are what make America a new world.

In America woman is being given a break.² Giving a woman a break always scared an Old World male, especially an Asiatic. "What would happen?" is the instinctive question of the protective male. What would happen if you gave woman a break; for instance, if you let a young girl loose in the wide, wide world?

I was a little shocked to find that after woman

1. cough drops 止咳藥糖. 2. break 機會.

肚子，雖然她們從來沒有聽見過孔子這個名字，我是多麼愉悅啊。我走進一家美國藥房，開始看到美國的人類。一家美國藥房正適宜於作這種觀察。牠有四個「C」，雪茄給男人，巧格力糖給女人，糖果給小孩子，以及止咳藥糖給老年人。我看見男人買雪茄烟，女人買巧格力糖，小孩子買糖果，老年人買止咳藥糖。我又看到女人和小孩子也許要比男人和老年人更愉快，可是他們確是比較他國的女人和小孩子更愉快的。

因為美國是女人和小孩子的國土呢。牠名叫新世界，同時歐洲和亞洲却名叫舊世界。當你說起新世界時，你的意思不過是說，美國的女人是新的，美國的小孩子也是新的——他們跟歐洲的女人和小孩子不同。是女人和小孩子使美國成爲一個新世界。

在美國，女人都有一個機會。給一個女人機會常常使舊世界的男子恐懼，尤其是一個亞洲人。「將會發生什麼了？」以保護女性爲已任的男子總會本能地提出這個問題。如果你給一個婦人機會，譬如，如果你放任一個年輕少女走進那廣闊的世界去，將會發生什麼呢？

當我發現把這樣的一個機會給與女人後，竟沒有什麼

was given such a breake, *nothing happened*. Apparently, she could take care of herself. I began to wonder: Why did we males in the Old World ever bother to take care of women at all? After long hours of philosophizing, I am now willing to make the brave and hard admission that women are just human beings like men—equal in ability to make judgments and mistakes, if you give them the same world experience and contacts; in ability to do efficient work and keep a cool head, if you give them the same business training; in social outlook, if you don't shut them up in the home; and finally, in the capacity to rule and misrule, for if women should rule the world, they couldn't possibly make a greater mess of it than men have in present-day Europe.

I had been led by readings of earlier ferminists to believe that the emancipated¹ women didn't wait to marry, and I find that women on the whole are too smart for that sort of nonsense. If many of them don't marry, it isn't because they don't know what is good. They have too much common sense for that. No woman can live without the love of a man and still be a happy biological² animal.

There are the American girls, especially the brilliant ones, who have been cheated, cheated out of their right of marriage, cheated out of their right to capture a man by all the available wiles, traps, and tricks at their sex's command, cheated, I say, by a

1. emancipated 解放了的. 2. biological 生物學的.

發生，我不由感到一種驚詫。她們分明是能照料自己的。我開始感到奇怪：我們在舊世界裏的男子，爲什麼都要麻煩自己，去照料女人們呢？經過了長期時間的推想後，我自願勇敢地承認這一點：女人不過是跟男人們相同的人類罷了，——她們同樣具有判斷和錯誤的能力，只要你給她們同樣的閱世經驗和接觸；她們同樣有能力去做有效率的工作和保持冷靜的頭腦，只要你給她們同樣的商業訓練；她們能夠具有同樣的社會眼光，只要你不把她關閉在家庭裏；最後，她們也具有治理得好和壞的能力，因爲如果用女人們來治理這個世界，她們至少不會比男人們在歐洲那樣弄得更加糟。

我讀到初期的女性主義者的著作，因而相信獲得解放後的女人們是不願結婚的，我發現女人們大體上是不會誤信那種無稽的事情的。如果許多女人不結婚，並不是因爲她們不曉得什麼是好的。她們對於那件事，常識正多着呢。沒有一個女人能夠沒有男人的愛而生活，同時仍舊是一個愉快的生物學的動物。

有些美國女子，尤其是那些著名的，她們受了欺騙，以致把婚姻的權利放棄了，把她們女性具有的使用各種手段去虜獲一個男子的特權放棄了，我說，她們是受了一種

biologically unsound¹ philosophy. Whatever you say about the suppression of woman in China, remember that every Chinese woman gets married. That simply means there is a man in this world over whose destiny, by the grace of God and the invention of society, she rules. There is at least one man in flesh and blood² a Chinese woman can subject, however high and mighty the male sex as a whole has subjected her—one man whom God has placed in her hands to continue His work of molding and making him. We Chinese have a famous saying that man is made of clay and woman of water, meaning that is why man is so dirty and heavy and woman so light and pure, and the water permeates and molds the clay. I am sure the whole Genesis³ story of man's creation has to be written over again with a Chinese touch: Adam was clay and Eve was water, and God merely made a rough unfinished molding of Adam, and told Eve to finish the rest. Every woman who marries a man is but continuing God's work, starting where God or his mother left him. Now the clever American girls think that is beneath their dignity. God does not like them and therefore punishes them with neurasthenia⁴ and with loneliness. The earlier the American girls decide they are not going to live alone and like it, the sooner is their salvation. Let them go out of their superfine mansion of philosophy and

1. unsound 不健全的. 2. in flesh and blood 有肉有血的. 3. Genesis 創世組. 4. neurasthenia 神經衰弱病.

生物學上說不通的哲學思想欺騙。不管你們怎樣說及在中國女人受到壓迫，你們要記着每一個中國女人都結婚的。那便是說，在這個世界上有一個男子，由於上天的意旨和社會的創造，要受到她管理。不管整個男性是多麼崇高與有力地把她支配着，一個中國女人至少能夠支配一個有肉有血的男子——這一個男子是上帝交給她的手裏，要去繼續他的捏塑和製造男子的工作。我們中國人有一句名言，男人是泥做的，女人是水做的，這意思是說，男人是這樣髒而重，女人這樣輕而潔便是這個道理，而且水滲透進去使牠捏塑成形。我認為聖經裏的創世記應加入一點中國色彩重寫一次：亞當是泥，夏娃是水，上帝僅僅捏一個粗劣未完成的亞當形狀，吩咐夏娃把其餘的工作完成。每一個女人跟男人結婚，不過是繼續上帝未竟的工作，從上帝或他的母親離開他時那個樣子開始着手工作。現在聰明的美國女子都認為這有沾她們的尊嚴。上帝不喜歡她們這樣的態度，因此才以神經衰弱病和零仃孤苦病來處罰她們。 美國女子愈早些決定她們並不愛獨居生活，她們便可早些獲救。讓她們跑出她們的特別優美的哲學之宮和獨立生活吧，讓她們把她們純淨的水跟粗劣的泥土混合吧，讓她

independence, let them mix their pure water with humble clay, let them combine *yin* with *yang*,¹ and let them face the obvious truth that man and woman reach their full expression, and therefore find their true happiness, only in the harmonious complementing of the other sex—let them do that and see what happens and rediscover an old truth that Old World women discovered long ago.

My only message to American womanhood is a platitude;² Go out and get a man, by hook or by crook. The subconscious has already been done to death—let's get back to a simple conscious truth. Go out, get a man, and rear babies, raise chickens and carrots.

We now come to the rock of American democracy, the common man. America is a highly romantic type of democracy, colored by the position of woman and of the common man. The position of woman colors, and is colored by its romanticism, which is the romanticism of Madame de Staël, expansive, humanitarian, cosmopolitan, and emotional. The position of the common man, on the other hand, colors, and is colored by, its democracy.

To understand the position of the common man, it is first necessary to understand the nature of American democracy. American democracy is ultimately based on the ideal of *the greatest good to the greatest*

1. *yin* and *yang* 陰陽. 2. *platitude* 考套語, 常套.

們把「陽」與「陰」聯合起來吧，讓她們面對那顯明的真理——男人與女人只有跟異性和諧地結合才能達到他們的完全表現，然後才能獲得真正的幸福。讓她們這樣做吧，看看有什麼結果，她們要再度發現一個老舊的真理。這個真理，舊世界的女人們好久前便已經發現了。

我對美國女人要說的是一句常套的話；不管用什麼手段，出去找一個男人吧。潛在的意識已經死了——讓我們恢復到簡單意識到的真理吧。出去找一個男人，生兒育女，養小雞與種蘿蔔。

現在我們說到美國民主政體基石的普通男人。美國是一種高度浪漫的類型的民主政體，以女人和普通男人的地位來渲染着。女人的地位渲染同時也給牠的浪漫主義所渲染，那是馬丹台·史坦爾的浪漫主義，廣大的，人道的，超脫國家觀念的，情感的。普通男人的地位渲染着同時給牠的民主主義渲染了。

要明瞭普通男人的地位，首先必須明瞭美國民主政體的性質。美國民主政體根本是基於「為最多數人謀最大幸福」這一個理想，因此，那代表着最多數的人的普通男人

number, and that is where the common man, representing the greatest number, comes in. I may be wrong, but I believe that in America it is as an ideal of the "greatest goods," rather than of the intangible¹ "greatest good" merely, that democracy will be appreciated by the people. For only in America does one hear that one can "sell an idea," and that a radio sponsor can "buy an artist."

The common man is the rock of American democracy because he, rather than the gentleman, represents the greatest number, to whom the greatest numbers of things are to be sold, and for whom radio programs and movies are being made—and what is American democracy if the manufacturers don't sell products by the hundreds of thousands and make movies for the millions? That being so, it is in American democracy that we have life and have it abundantly, for we have motor cars abundantly and radio sets abundantly and radio sets abundantly. And so the common man prospers and is having a swell time, and the more common he is, the sweller he becomes.

For only in America have the common men, the women, and the children a chance to discover themselves and their potentialities.² Being hospitable to everything new, you put everything in the great pot that is American democracy—new women, new children, new cures, new fads, new dresses, new games,

1. intangible 虛空的. 2. potentialities 能力.

才出現了。我也許錯了，可是我相信，在美國是「最多數人」這一個理想，而不僅僅是「最多數人」這一個空虛的名詞，才使一般人民體會到民主主義。因為只有在美國，人們才會聽到一個人能「出售一個見解」，而一個無線電廣播的主持人能「收買一個藝人」。

普通男人是美國民主主義的基石，因為代表最多數的是他而不是美國紳士，最多數的東西都是售給他們，無線電節目和影片也是爲了他們而設——如果製造家不整千整萬地把他們的出品出售，並且爲了千百萬人而攝製電影，那麼美國民主主義還成什麼呢？正是這樣，在美國的民主政體裏，我們會有生命而且大量地具有牠，因為我們有大量的汽車，大量的雜誌，和大量的無線電收音機。所以普通男人繁榮了，他過得好日子，而且他越是普通，他越是過得更好日子。

因為只有在美國普通男人們，女人們，和孩子們才有機會去發現他自己和他們的能力。對一切新的總得優待些，你把一切放在這個美國民主政體的大鍋子裏，——新的女人，新的孩子，新的醫療法，新的風尚，新的衣服，

new schools, new machines, new sofa bed, new jazz¹—and churn² and stew them together. Being of an experimental turn of mind, I am dying to know what will come out of that pot after, say, another fifty years.

1. jazz 爵士音樂. 2. churn 攪混.

的遊戲，新的學校，新的機械，新的沙發牀，新的爵士音樂——把牠們一起攪混了燒煮。因為自己有一副愛實驗的頭腦，所以我急於要曉得再過五十年後，這一鍋子裏會煮出什麼東西來。

THREE AMERICAN VICES

To the Chinese with the fine philosophy that "Nothing matters to man who says nothing matters," Americans offer a strange contrast. Is life really worth all the bother, to the extent of making our soul a slave to the body? The high spirituality¹ of the philosophy of loafing forbids it. The most characteristic² advertisement I ever saw was one by an engineering firm with the big words: "Nearly Right Is Not Enough." The desire for one hundred per cent efficiency³ seems almost obscene⁴. The trouble with Americans is that when a thing is nearly right, they want to make it still better, while for a Chinese, nearly right is good enough.⁵

The three great American vices seem to be efficiency, punctuality⁶ and the desire for achievement and success. They are the things that make the Americans so unhappy and so nervous. They steal from them their inalienable⁷ right of loafing and cheat them of many a good, idle and beautiful afternoon. One must start out with a belief that there are no catastrophes⁸ in this world, and that beside the noble art of getting things done, there, is a nobler art of leaving things undone.⁹ On the whole,

1. spirituality 精神. 2. characteristic 特殊的. 3. efficiency 效率. 4. obscene 淫猥的. 5. good enough 够好的. 6. punctuality 準時. 7. inalienable 不能轉移的. 8. catastrophes 災難, 災禍. 9. leaving things undone 把事情放着不做.

美國人的三件惡習

這一種中國人所有的優美觀念：「一個人以為不要緊，就什麼都不要緊了」跟美國人的觀念形成了一個奇特的對比。人生真的是要麻煩到「心為形役」的地步嗎？這種觀念被悠閒哲學的崇高精神所排斥。在一家工程公司的廣告上，我曾看到一條大字標題：「差不多正確是不夠的」；這是我所見到的最特殊的一張廣告。欲求十全十美的欲望已近於淫。美國人的錯處也就是一定要把已經差不多正確的東西造成更正確些；而中國人却以為差不多正確已經夠好了。

講求效率，講求準時，及希望事業成功，似乎是美國的三個惡習。美國人所以那麼不快樂，那麼神經過敏，也是因為這三件東西作祟。享受悠閒生活的天賦權利被剝奪了，許多悠閒美麗可愛的下午都錯過了。一個人第一步應相信世界上並無災難，也應相信除了把事情做好，把事情放着不做更為高尚。大體上說，一個人接信後立即回信，

if one answers letters promptly, the result is about as good or as bad as if he had never answered them at all. After all, nothing happens, and while one may have missed a few good appointments, one may have also avoided a few unpleasant ones. Most of the letters are not worth answering, if you keep them in your drawer for three months; reading them three months afterwards, one might realize how utterly futile and what a waste of time it would have been to answer them all. Writing letters really can become a vice. It turns our writers into fine promotion salesmen and our college professors into good efficient business executives. In this sense, I can understand Thoreau's contempt for the American who always goes to the post office.

Our quarrel is not that efficiency gets things done and very well done, too. I always rely on American water-taps, rather than on those made in China, because American water-taps do not leak. That is a consolation. Against the old contention, however, that we must all be useful, be efficient, become officials and have power, the old reply is that there are always enough fools left in the world who are willing to be useful, be busy and enjoy power, and so somehow the business of life can and will be carried on. The only point is who are the wise, the loafers or the hustlers¹? Our quarrel with efficiency is not that it gets things done, but that it is a thief of time when it leaves us

1. hustlers 忙碌的人。

結果是好壞各居其半。如若不寫回信，雖然一個人也許會錯過幾次良好的約會，但也會避免幾次不歡而散的約會。假如把擱置在抽屜裏已三個月的信件來閱看一下，覺得多數的信件都是毋須答覆的；三個月後再拿來看看，你也許覺得全無答覆的必要了，答覆只是把光陰浪費。寫信實在也可以成爲一種罪惡，牠使寫信的人成了推銷貨物的優等掮客，能使大學教授變成有效率的商業經理。在這一點，對於那個輕視時常上郵局去的美國人的梭勞我頗能了解。

我們爭論之點，並不是講求效率能把事情做完，而且做得很好我總是不喜歡用中國製的自來水龍頭，而喜歡美國製造的，因為美國所製的不漏水。那是一種安慰。可是對於「我們必須有用，必須有效率，必須做官，必須掌握大權」這個舊觀念，我們不約而同的答道：「世界上自有許多傻子，他們願意做有用的人，不怕勞碌，喜歡掌握大權，而且會將一切事業都辦好的。」主要的問題却是：悠閒者和勞碌者，那一個是聰明的呢？我們不贊助講求效

no leisure to enjoy ourselves and that it frays our nerves in trying to get things done perfectly. An American editor worries his hair gray¹ to see that no typographical² mistakes appear on the pages of his magazine. The Chinese editor is wiser than that. He wants to leave his readers the supreme satisfaction of discovering a few typographical mistakes for themselves. More than that, a Chinese magazine can begin printing serial fiction³ and forget about it halfway. In America it might bring the roof down⁴ on the editors, but in China *it doesn't matter, simply because it doesn't matter*. American engineers in building bridges calculate so finely and exactly as to make the two ends come together within one-tenth of an inch. But when two Chinese begin to dig a tunnel from both sides of a mountain, both come out on the other side. The Chinese's firm conviction is that it doesn't matter so long as a tunnel is dug through, and if we have two instead of one, why, we have a double track to boot.⁵ Provided you are not in a hurry, two tunnels are as good as one, dug somehow, finished somehow and if the train can get through somehow. And the Chinese are extremely punctual, provided you give them plenty of time to do a thing. They always finish a thing on schedule, provided the schedule is long enough.

1. worries his hair gray 擔憂到頭髮白了。 2. typographical 排字的。
3. serial fiction 連載小說。 4. bring the roof down 大受攻擊。
5. to boot 格外，並以。

率，因為講求效率太費功夫，爲了想把事情做得完全，連享受悠閒的樂趣也失去，並且神經也跟着損壞了。美國有一個雜誌編輯，爲了要嚴密校正錯字，連頭髮也校得灰白。中國的編輯便聰明許多，把幾個沒有校出的錯字留下，以便增加讀者發見錯誤的樂趣，增加讀者細心觀察的能力。不但這樣，並且中國雜誌上，常有按期刊登一篇連載小說，登了幾期之後，便突然失蹤，而讀者和編者也就不覺淡忘；如果在美國，那編輯或許因此會大受攻擊，但中國的編輯是沒有關係的，只因是沒有關係而已。美國工程師在建築橋樑時，核算準確，兩端的接筍處，一寸的十分之一也不會相差。要是兩個中國工人，在山的兩面分頭掘山洞，結果大家都要掘穿到對面，只要山洞掘得出，中國人就覺得沒有關係的，況且有兩個山洞反可以築雙軌鐵道了。如果你並不匆忙的話，兩個和一個是沒有關係的，山洞總是山洞，掘了，工作也算完畢了，只要火車能夠行走，那就算不錯了。中國人也極守時刻，不過你須給與他們充足的工作時間。只要這規定的時間是夠長的話，他們總能把一件工作按照規定時間做完的。

The tempo¹ of modern industrial life forbids this kind of glorious and magnificent idling. But worse than that, it imposes upon us a different conception of time as measured by the clock, and eventually turns the human being into a clock himself. This sort of thing is bound to come to China, as is evident, for instance in a factory of twenty thousand workers. The luxurious prospect of twenty thousand workers coming in at their own sweet pleasure at all hours is, of course, somewhat terrifying. Nevertheless, this is what makes life so hard and hectic. A man who has to be punctually at a certain place at five o'clock has the whole afternoon from one to five ruined for him already. Every American adult is arranging his time on the pattern of the schoolboy—three o'clock for that, six-thirty for change of dress; six-fifty for entering the taxi and seven o'clock for emerging into a hotel room. It just makes life not worth living.

And Americans have now come to such a state that they are booked up not only for the following day, or the following week, but even for the following month. An appointment three weeks ahead of time is a thing unknown in China. And when a Chinese receives an invitation card,² happily he never has to say whether he is going to be present or not. He can put down on the invitation list "coming" if he accepts, or "thanks" if he declines, but in "thanks" the majority of cases the invited party merely writes the word "know,"

1. te npo 速度. 2. invitation card 請帖.

這種偉大的悠閒生活，在現代工業生活的速度下已使我們沒法享受。更加壞的，現在要拿鐘來計時，使每個人的腦中對於時間這東西印下一種特異的觀念，以致連我們聰明的人類也變成了鐘。這種情形自然會傳到中國；譬如一家僱用二萬個工人的工廠，如若全數的工人都依着各人的興趣隨便依着自己的時刻進廠作工，這情形豈不要變成非常可怕，於是這種按定時刻上工的規則便定出來了，因此把生活造成那樣辛苦，那樣緊張。一個人如果要在下午五時準時到達某地，結果連五時以前所有的時候，都會犧牲在預備這件事上面。在美國，幾乎每個成人都參照小學生上課方式去決定他自己的工作時刻——三時做這件事，五時做另一件事，六時三十分換襯衣，六時五十分上汽車，七時到達旅館。這樣一來，生活便要失掉了牠的價值了。

美國人過於注意排定時間，已使這件事達到可悲的地步，他們不但把明天的或下星期的工作時刻完全排定，並且連下一個月的工作時刻也完全排好。排定好三星期後的一個約會時刻，在中國簡直是聞所未聞。一個中國人接到他的朋友的一張請帖時，不必答復他的朋友到或不到，如在請客名單上寫一個「到」字，即表示要來的，不來的話，便寫上一個「謝」字，這樣就算了事，可是還有多數被邀

which is a statement of fact that he knows of the invitation and not a statement of intention. An American or a European leaving Shanghai can tell me that he is going to attend a committee meeting in Paris on April 19, 1938, at three o'clock and that he will be arriving in Vienna on May 21st by the seven o'clock train. If an afternoon is to be condemned and executed, must we announce its execution so early? Cannot a fellow travel and be lord of himself, arriving when he likes, and taking departure¹ when he likes?

But above all, the American's inability to loaf comes directly from his desire for doing things and in his placing action above being. We should demand that there be character in our lives as we demand there be character in all great art worthy of the name. Unfortunately, character is not a thing which can be manufactured overnight. Like the quality of mellowness in wine, it is acquired by standing still and by the passage of time. The desire of American old men and women for action, trying in this way to gain their self-respect and the respect of the younger generation, is what makes them look so ridiculous to an Oriental. Too much action in an old man is like a broadcast of jazz music² from a megaphone on top of an old cathedral.³ Is it not sufficient that the old people *are* something? Is it necessary that they must be forever *doing* something? The loss of the capacity

1. taking departure 離開，動身。 2. jazz music 爵士音樂。 3. cathedral 教堂。

者只寫上一個「知」字，意思是表示已經知道，來不來尚未決定。一個美國人或一個歐洲人，在離開上海時，會告訴我說，他將在一九三八年四月十九日三時正在巴黎參加一個委員會議，又將在五月二十一日乘七時這一班的火車直達維也納。假如我們要把一個下午判罪和處刑，難道一定要將刑期宣佈得這樣早嗎？難道一個人竟不能作主，依照他自己的趣味去旅行，隨着自己的意思來往嗎？

美國人之所以不懂悠閒，還有一個更重要的原因：他們做事的願望太高，把工作看得高於生存。世界上一切出名的藝術，大家都要求要有一個名副其實的特性，我們的生活同樣地也該要求具有一種特性。不幸特性不是一件立刻可以做成的東西，跟酒的醇美一樣，必須要靜止不動，並且還經過一個相當時間。在東方人的心目中，美國的年老男女都覺得十分可笑，因為他們總是想工作，用盡方法來獲得寶貴的自尊心和使年青這一代尊敬。其實老年人工作過甚，正如在一所老教堂屋頂上，播送爵士音樂的節目罷了。老人家做了一個人還不夠嗎？難道他們一定要永遠

for loafing is bad enough in men of middle age, but the same loss in old age is a crime committed against human nature.

Character is always associated with something old takes time to grow, like the beautiful facial lines of a man in middle age, lines that are the steady imprint¹ of the man's evolving character. It is somewhat difficult to see character in a type of life where every man is throwing away his last year's car and trading it in for the new model. As are the things we make, so are we ourselves. In 1937 every man and woman will look 1938. We love old cathedrals, old furniture, old silver, old dictionaries and old prints, but we have entirely forgotten about the beauty of old men. I think an appreciation of that kind of beauty is essential to our life, for beauty, it seems to me, is what is old and mellow and well-smoked.

Sometimes a prophetic vision comes to me, a beautiful vision of a millennium² when Manhattan³ will go slow, and when the American "go-getter"⁴ will become an Oriental loafer. American gentlemen will float in skirts and slippers and amble on the sidewalks of Broadway with their hands in their pockets, if not with both hands stuck in their sleeves in the Chinese fashion. Policemen will exchange a word of greeting with the slow-devil at the crossings and

1. imprint 印跡. 2. millennium 一千年. 3. Manhattan 曼哈頓, 紐約城的一部. 4. go-getter 進取者.

工作嗎？中年不會享受悠閒清福已經很糟了，若到了老年再不優遊歲月，這真是人類天性上的一件罪惡。

特性常和那些古舊的事物，那些要過相當時間才會生長的事物保持着密切的聯繫，正如人到中年時面孔上的一些美麗的線條，這種線條表現出一個人特性的轉變。可是在每個人都把去年的汽車去貼錢掉換新式汽車的那種生活方式中，特性是很難找到的。我們對於自身的好壞正和我們對所造的事物一樣隨着時代而變換。在一九三七年，我們男女都是一九三七年的式樣，到了明年，每個人又都具有明年的式樣了。古教堂，古式傢具，古本的字典以及古版的書籍，我們都喜歡，但大多數的人都忘却了老年人的美。我認為欣賞這種美對於我們的生活是十分需要的，因為我以為古舊的，圓熟的，飽經世故的東西才是最美的東西。

有時我會發生一種先知式的幻覺，幻想在一千年之後，紐約曼赫頓區的人都變成了行動緩慢者，美國的「進取者」都成了東方式悠閒的人。美國的紳士們也許都披上長袍，着上拖鞋，要是學不會像中國人的模樣將兩手縮在袖中呢，那麼將兩手插在褲袋裏，在百老匯大街上踱方步。十字路口的警察同踱方步的人搭訕，擁擠的馬路上駕車的人相遇時，大家寒暄一番，互問他們祖母的健康。有

the drivers themselves will stop and accost each other and inquire after their grandmothers' health in the midst of traffic. Some one will be brushing his teeth outside his shopfront, talking the while placidly with his neighbors, and once in a while, an absent-minded¹ scholar will sail by with a limp volume rolled up and tucked away in his sleeve. Lunch counters will be abolished, and people will be lolling and lounging in soft, low armchairs in an Automat,² while others will have learned the art of killing a whole afternoon in some cafe. A glass of orange juice will last half an hour, and people will learn to sip wine by slow mouthfuls, punctuated by delightful, chatty remarks, instead of swallowing it at a gulp. Registration in a hospital will be abolished, "emergency wards" will be unknown, and patients will exchange their philosophy with their doctors. Fire engines will proceed at a snail's pace, their staff stopping on the way to gaze at and dispute over the number of passing wild geese in the sky. It is too bad that there is no hope of this kind of a millennium on Manhattan ever being realized. There might be so many more perfect idle afternoons.

1. absent-minded 心不在焉的. 2. automat 美國一種自己取食牌飯店.

人在他的店門口刷牙，一邊却跟他的鄰居談笑。偶然還有個把心不在焉的學者踉蹌地走着，袖子裏塞着一本連角都捲了的爛書。午餐店的櫃台拆除了，人們在自動飲食店裏要舒適地坐在低矮而有彈力的安樂椅子，有一些人則會到咖啡店去坐上一個下午，半個鐘頭方始喝完一杯橘汁，喝酒也不再是一口氣地灌了一大杯，而是慢慢細酌，體會其中無窮的樂趣。病人登記的辦法取消了，「急症間」也廢除了，病人同醫生可以討論人生哲學。救火車變得像蝸牛那樣地笨，慢慢地爬着，救火人員將會跳下車來，賞識空中飛過的雁並且爲了牠們的數目而引起爭論。這種快樂的時代可惜在紐約曼赫頓區是沒有實現的希望。如果一旦能實現，那麼人們一定可以有更多悠閒的下午了。

CHINESE HUMANISM

To understand the Chinese ideal¹ of life one must try to understand Chinese humanism.² The term "humanism" is ambiguous.³ Chinese humanism, however, has a very definite meaning.⁴ It implies, first a just conception⁵ of the ends⁶ of human life; secondly, a complete devotion⁷ to these ends; and thirdly, the attainment of these ends by the spirit of human reasonableness or the Doctrine of the Golden Mean,⁸ which may also be called the Religion of Common Sense.

The question of the meaning of life has perplexed¹⁰ Western philosophers,¹¹ and it has never been solved—naturally, when one starts out from the teleological¹² point of view, according to which all things, including mosquitoes and typhoid germs,¹³ are created for the good of this cocksure¹⁴ humanity. As there is usually too much pain and misery in this life to allow a perfect answer to satisfy man's pride, teleology is therefore carried over to the next life, and this earthly life is then looked upon as a preparation for the life hereafter, in conformity¹⁵ with

1. ideal 理想. 2. humanism 人文主義. 3. ambiguous 曖昧的, 不明白的. 4. definite meaning 一定的界說, 明確的界說. 5. conception 概念. 6. ends 目的. 7. devotion 信念. 8. attainment 達到. 9. Golden Mean 中庸. 10. perplexed 使煩惱. 11. philosopher 哲學家. 12. teleological 目的論的. 13. germs 細菌. 14. cocksure 可豪, 的確. 15. conformity 符合.

中國的人文主義

欲明瞭中國人對於人生之理想，應先明瞭中國之人文主義。人文主義這個名辭的意義，未免曖昧不明。然而中國人之人文主義，自有其一定之界說。牠包括第一點，人生最後目的之正確的概念，第二點，對於此等目的之不變的信仰，第三點，依人類情理的精神以求達到此等目的。情理即爲「中庸」之道，中庸之道的意義又可以釋作常識之宗教。

人生究有何種意義，何等價值，這個問題曾費盡了西方哲學家許多心思，終未能予以全般之解釋，——這是從目的論的觀點出發的天然結果，目的論蓋認爲宇宙間一切事物連同蚊蟲和室扶斯菌在內，都是爲了人類的福利而產生的。因爲這個人生太痛苦，太慘愁，殆無法創設一完善之解答以滿足人類的自尊心。目的論因是又轉移到第二個人生，這個現世的塵俗的生命因是被看作下一世生命的準

the logic of Socrates,¹ which looked upon a ferocious² wife as a natural provision for the training of the husband's character. This way of dodging the horns of the dilemma³ sometimes gives peace of mind for a moment, but then the eternal question, "What is the meaning of life?" comes back. Others, like Nietzsche,⁴ take the bull by the horns, and refuse to assume that life *must* have a meaning and believe that progress is in a circle, and human achievements are a savage dance, instead of a trip to the market. But still the question comes back eternally,⁵ like the sea waves lapping upon the shore: "What is the meaning of life?"

The Chinese humanists believe they have found the true end of life and are conscious of it. For the Chinese the end of life lies not in life after death, for the idea that we live in order to die, as taught by Christianity, is incomprehensible,⁶ nor in Nirvana,⁷ for that is too metaphysical,⁸ nor in the satisfaction of accomplishment, for that is too vainglorious,⁹ nor yet in progress for progress' sake, for that is meaningless. The true end, the Chinese have decided in a singularly clear manner, lies in the enjoyment of a simple life, espacially the family life, and in harmonious social relationship. The first poem that a child learns in school runs:

1. Socrates 蘇格拉底, 希臘哲學家. 2. ferocious 兇惡的. 3. horns of dilemma 左右爲難之地位. 4. Nietzsche 尼采, 德國哲學家. 5. eternally 永恆的. 6. incomprehensible 不可思議的. 7. Nirvana 涅槃. 8. metaphysical 形而上的, 玄妙的. 9. vainglorious 虛誇的.

備，這種學理與蘇格拉底的邏輯相符合，他把悍妻視作訓練丈夫性情的天然準備。這一個論證上左右為難的閃避方法，有時給我們的心靈以暫時底安寧。但是那永久的問題又復出現了：「人生究有何種意義？」尼采則毅然決然不避艱難地拒絕假定人生應有目的，而深信人類生命之進程是一個循環，人類的事業乃為無目的之野人的舞蹈，非為有目的之往返於市場。但是這個問題仍不斷地出現，有似海浪之拍岸：「人生究有何種意義？」

中國人文主義者卻自信他們已會悟了人生的真正目的。從他們的會悟觀之，人生之目的並非存於死亡以後的生命，因為像基督所訓的理想謂：人類為犧牲而生存這種思想是不可思議的；也不存於佛說之涅槃，因為這種說法太玄妙了，也不存於事功的成就，因為這種假定太虛誇了；也不存於為進步的進程，因為這種說法是無意義的。人生真正的目的，中國人用一種單純而顯明的態度決定了，牠存在於樂天知命以享受樸素的生活，尤其是家庭生活與和諧的社會關係。一個學童所習誦的第一首詩即為下面的一首：

While soft clouds by warm breezes are wafted¹ in
the morn,
Lured by flowers, past the river I ream on and
on.
They'll say, "Look at that old man on a spree!"
And know not that my spirit's on happiness
borne.

That represents to the Chinese, not just a pleasant poetic mood but the *summum bonum*² of life. The Chinese ideal of life is drunk through with this sentiment. It is an ideal of life that is neither particularly ambitious nor metaphysical, but nevertheless immensely real. It is, I must say, a brilliantly simple ideal, so brilliantly simple that only the matter-of-fact³ Chinese mind could have conceived it, and yet one often wonders how the West could have failed to see that the meaning of life lies in the sane and healthy enjoyment of it. The difference between China and the West seems to be that the Westerners have a greater capacity for getting and making more things and a lesser ability to enjoy them, while the Chinese have a greater determination and capacity to enjoy the few things they have. This trait,⁴ our concentration on earthly happiness, is as much a result as a cause of the absence of religion. For if one cannot believe in the life hereafter as the consummation of the present life,

1. wafted 吹拂. 2. summum bonum 至善之德 (拉丁文). 3. matter-of-fact 腳踏實地的. 4. trait 特性.

雲淡風輕近午天，
傍花隨柳過前川；
時人不識余心樂，
將謂偷閒學少年。

這一首小詩不獨表現詩的情感，牠同時表現着人生的「至善之德」的概念。中國人對於人生的理想是浸透此種情感中的。這一種人生的理想既不是懷着極大野心，也不是玄妙而不可思議，牠是無尚的真理。我還得說牠是放着異彩淳樸的理想，只有腳踏實在地中國精神始能領悟之。吾人誠不解歐美人何以竟不能明瞭人生目的即在純潔而健全的享受人生。中西本質之不同好像是這樣的：西方人較長於進取與工作而拙於享受，中國人則善於享受有限之少量物質。這一個特性，吾們的集中於塵俗享樂的意識，即爲宗教不能存在之原因，也就是不存在的結果。因爲你倘不相信現世此一生命的終局繫於下一世的生命，天然要在

One is forced to make the most of this life before the force is over. The absence of religion makes this concentration possible.

From this a humanism has developed which frankly proclaims a man-centered universe,¹ and lays down the rule that the end of all knowledge is to serve human happiness. The humanizing of knowledge is not an easy thing, for the moment man swerves,² he is carried away by his logic and becomes a tool of his own knowledge. Only by a sharp and steadfast holding to the true end of human life as one sees it can humanism maintain itself. Humanism occupies, for instance, a mean position between the other-worldliness of religion and the materialism³ of the modern world. Buddhism may have captured popular fancy in China, but against its influence the true Confucianist was always inwardly resentful, for it was, in the eyes of humanism, only an escape from life, or a negation of the truly human life.

On the other hand, the modern world, with its over-development of machinery, has not taken time to ensure that man enjoys what he makes. The glorification of the plumber in America has made man forget that one can live a very happy life without hot and cold running water, and that in France and Germany many men have lived to comfortable old age and made important scientific discoveries

1. man-centered universe 以人類爲中人的宇宙. 2. swerve 迷途. 3. materialism 物質主義.

總一齣現世人生趣劇未了以前享受所有的一切。宗教之不存在，使此等意識之凝聚尤為可能。

從這一種意識的凝聚，發展了一種人文主義，牠坦白地主張以人類為中心的宇宙學說而制下了一個定則：一切智識之目的，在謀人類之幸福。把一切智識人性化，殆非容易之工作，因為人類心理或有陷於歪曲迷惑之時，他的理智因而被其邏輯所驅使而使他成為自己智識的工具。是以只有用銳敏的眼光，堅定的主意，把握住人生的真正目的若可以明見者然，人文主義始克自維其生存。人文主義在擬想來世的宗教與現代之物質主義之間，佔一低微之地位。佛教在中國可說控制了大部分民間的思想，但忠實的孔教徒常含蓄着內在的憤怒以反抗佛教之勢力，因為佛教在人文主義者的目光中僅不過為真實人生之逃避或竟是否定。

另一個方面，現代文明的世界，方勞役於過度發展的機械文明，似無暇保障人類去享受他所製造的物質。鉛管設備在美國之發達使人忘卻人類生活之缺乏冷熱水管者同樣可以享受幸福之事實。像在法國，在德國，許多人享着舒適之高齡；貢獻其重要的科學發明，寫作有價值的鉅

and written masterpieces with their water jug and old-fashioned basin. There needs to be a religion which will transcribe Jesus' famous dictum¹ about the Sabbath² and constantly preach that the machine is made for man and not man made for the machine. For after all, the sum of all human wisdom and the problem of all human knowledge is how man shall remain a man and how he shall best enjoy his life.

1. dictum 格言. 2. Sabbath 安息日.

著，而他們的日常生活，固多使用着水壺和老式水盆也。這個世界好像需要一個宗教，來廣佈耶穌安息日之著名格言，並宣明一種教義：機械爲服役於人而製造，非人爲服役於機械而產生。總而言之，一切智慧之極點，一切智識之問題乃在於怎樣使「人」不失爲「人，」和他的怎樣善享其生存。

THE ART OF WRITING

The art of writing is very much broader than the art of writing itself, or of the writing technique.¹ In fact, it would be helpful to a beginner who aspires² to be a writer first to dispel in him any overconcern with the technique of writing, and tell him to stop trifling with such superficial³ matters and get down to the depths of his soul, to the end of developing a genuine literary personality as the foundation of all authorship. When the foundation is properly laid and a genuine literary personality is cultivated, style follows as a natural consequence⁴ and the little points of technique will take care of themselves. It really does not matter if he is a little confused about points of rhetoric and grammar, provided he can turn out good stuff. There are always professional readers with publishing houses whose business it is to attend to the commas, semicolons, and split infinitives. On the other hand, no amount of grammatical or literary polish can make a writer if he neglects the cultivation of a literary personality. As Buffon says, "The style is the man." Style is not a method, a system or even a-decoration for one's writing; it is but the total impression that the reader gets of the quality of the writer's mind, his depth or superficiality, his

1. technique 技巧. 2. aspires 希望, 熱望. 3. superficial 淺薄的. 4. consequence 結果.

寫 作 的 藝 術

寫作的藝術是比較寫作藝術本身或寫作的技巧，意義廣博許多。事實上，我們如果對一個有志做一個作家的初學者說，要他首先不要想及寫作的技巧，並且叫他不要在這樣淺薄的事情上虛費時間，還是力求達到他的靈魂深處，正如一切作家的基礎那樣，以發展一個真正文人的個性爲目的，這樣也許對他較有幫助。基礎穩固，真正的文人的個性發展後，自然會產生一種風格，技巧方面的各小點便也不成問題了。如果他能夠寫出佳作，即使在修辭和文法上他有點弄不清楚，也不要緊了。這種小地方，自有出版所雇用的人替你校正的。反之，如果一個人不能養成一個文人的個性，無論他的文法和詞藻好得怎樣，他決不會成一個作家。正如布芳說：「風格就是人。風格並非一種方法，一種制度，甚至一個人的作品的裝飾；牠不過是讀者從作者的心智的特質所獲得的總括印象，包括了：作者思想的深邃或淺薄，他的觀察力或缺乏觀察力，還有別

insight or lack of insight and other qualities like wit, humor, biting sarcasm, genial understanding, tenderness, delicacy of understanding, kindly cynicism or cynical kindliness, hardheadedness,¹ practical common sense, and general attitude toward things. It is clear that there can be no handbook for developing a "humorous technique" or a "three hour course in cynical kindliness," or "fifteen rules for practical common sense" and "eleven rules for delicacy of feeling."

We have to go deeper than the surface of the art of writing, and the moment we do that, we find that the question of the art of writing involves the whole question of literature, of thought, point of view, sentiment and reading and writing. In my literary campaign in China for restoring the School of Self-Expression (*hsingling*) and for the development of a more lively and personal style in prose, I have been forced to write essay after essay giving my views on literature in general and on the art of writing in particular. I have attempted also to write a series of literary epigrams under the general title "Cigar Ashes." Here are some of the cigar ashes:

(a) *Technique and Personality*

Professors of composition talk about literature as carpenters talk about art. Critics analyze² a literary composition by the technique of writing, as engineers

1. hardheadedness 倔强. 2. analyze 分析.

的特點如急智，幽默，銳利的諷刺，懇切的瞭解，溫柔，細緻的理解力，溫和的玩世主義或玩世主義者的溫情，倔強的性格，實用的常識，以及對待事物的一般態度。顯然世間並沒有什麼指南之類的書籍，可以使人養成一種「幽默的技巧，」或是一種「傳授玩世的溫情的三小時課程，」或是「實用常識的十五條規則，」以及「細緻感覺的十一條規則。」

我們必須比較寫作藝術的表面更深入一步，我們一旦能夠那樣，便會覺所謂寫作的藝術那個問題包括文學，思想，見解，情感，讀和寫的整個問題。我在中國文壇努力要恢復心靈學派和養成一種較靈活的散文風格時，我曾寫過許多論文，發表我自己對文學的一般問題的意見，尤其是關於寫作的藝術。我試寫過一些以「雪茄烟灰」為總題的小品文。下面便是一點烟灰：

(甲) 技巧與個性

作文的教授談文學，正如木匠談藝術。批評家根據了寫作的技巧來分析一篇文藝作品，正如工程師用兩腳規測

measure the height and structure of Taishan by compasses. There is no such thing as technique of writing. All good Chinese writers who to my mind are worth anything have repudiated¹ it. The technique of writing is to literature as dogmas² are to the church—the occupation with trivial things by trivial minds. A beginner is generally dazzled³ by the discussion of technique—the technique of the novel, the drama, of music and of acting on the stage. He doesn't realize that the technique of writing has nothing to do with the birth of an author; and the technique of acting has nothing to do with the birth of a great actor. He doesn't even suspect that there is such a thing as personality, which is the foundation of all success in art and literature.

(b) *The Appreciation of Literature*

When one reads a number of good authors and feels that one author describes things very vividly, that another shows great tenderness of delicacy, a third expresses things exquisitely, a fourth has an indescribable charm, a fifth one's writing is like good whiskey, a sixth one's is like mellow wine, he should not be afraid to say that he likes them and appreciates them, if only his appreciation is genuine. After such a wide experience in reading, he has the proper experiential basis for knowing what are mildness,

1. repudiated 排斥. 2. dogmas 教規. 3. dazzled 使迷茫.

泰山的高度和結構。世上根本沒有寫作的技巧這一件東西。一切我認為有相當價值的中國作家都排斥牠。文學之有寫作技巧正如教會之有教規——都是淺薄的頭腦爲了瑣屑的事情而忙碌。一個初學者常常爲了技巧的討論感到茫然，——小說，戲劇，音樂和舞台上的表演都各有技巧問題。他並不明白寫作的技巧跟一個作家的產生完全無關，表演的藝術跟一個偉大藝員的產生完全無關。他甚至根本沒有想到有一個叫做個性的東西，牠才是一切藝術方面和文學方面的成功的基礎。

(乙) 文學的欣賞

當一個人讀到幾個優良作家的作品時，他感到一個作家的描寫事物的生動，另一個顯出細緻優雅，第三個表現事物很優美，第四個具有一種難以形容的魔力，第五個的作品像好的威士忌酒，第六個的似醇釀，只要他的欣賞是正確的，他不用怕說出他喜歡這些文章，欣賞牠們的美點。讀書能夠有了這樣廣博的經驗後，他便有了適當的經驗基礎，能夠辨別什麼是溫和，醇厚、有力、權威，光

mellowness, strength, power, brilliance, pungency,¹ delicacy, and charm. When he has tasted all these flavors, then he knows what is good literature without reading a single handbook. The first rule of a student of literature is to learn to sample different flavors. The best flavor is mildness and mellowness, but is most difficult for a writer to attain. Between mildness and mere flatness there is only a very thin margin.

A writer whose thoughts lack depth and originality may try to write a simple style and end up by being insipid.² Only fresh fish may be cooked in its own juice; stale fish must be flavored with anchovy sauce and pepper and mustard—the more the better. A good writer is like the sister of Yang Kueifei, who could go to see the Emperor himself without powder and rouge.³ All the other beauties in the palace required them. This is the reason why there are so few writers who dare to write in simple English.

(c) *Style and Thought*

Writing is good or bad, depending on its charm and flavor, or lack of them. For this charm there can be no rules. Charm rises from one's writing as smoke rises from a pipe-bowl, or a cloud rises from a hill-top, not knowing whither it is going. The best

1. pungency 辛辣. 2. insipid 淡而乏味的. 3. rouge 胭脂.

彩，辛辣，細膩，以及魔力。他嘗試過這一切滋味後，無須閱過一本什麼指南書籍，便會知道什麼是好文學了。一個研究文學的學生，第一條規則便是學會嘗試各種滋味。最佳的滋味便是溫和與醇厚，可是一個作家到達到這個地步最不容易。在溫和與平板之間只有很細微的分別。

一個作家的思致缺乏深邃和獨出心裁，也許會用一種簡單的風格去寫作，結果便陷於淡然無味。只有新鮮的魚才好清煮，不新鮮的魚必須用醬油，胡椒和芥末來調味——愈多愈妙。一個優秀的作家好像楊貴妃的姊妹，她可以淡掃娥眉，不施脂粉去見皇帝。宮中所有別的妃嬪都要用脂粉的。所以敢用簡單的英語來寫作的人這樣少，便是這個緣故。

(丙) 風格與思致

寫作的優劣，繫於文章之韻致和況味，或兩者之缺乏。關於這種韻致是沒有什麼規則的。韻致從一篇文章出來，正如烟從烟斗升起或是從山巔升起，不知牠要吹向何

style is that of "sailing clouds and flowing water," like the prose of Su Tungp'o.¹

Style is a compound of language, thought and personality. Some styles are made exclusively of language. Very rarely does one find clear thoughts clothed in unclear language. Much more often does one find unclear thoughts expressed clearly. Such a style is clearly unclear.

Clear thoughts expressed in unclear language is the style of a confirmed bachelor. He never has to explain anything to a wife. *Eg.*, Immanuel Kant.² Even Samuel Butler often gets so quizzical. A man's style is always colored by his "literary lover." He grows to be like him more and in ways of thinking and methods of expression. That is the only way a style can be cultivated by a beginner. In later life, one finds one's own style by finding one's own self.

One never learns anything from a book when he hates the author. Would that school teachers would bear this fact in mind! A man's character is partly born, and so is his style. The other part is just contamination.³ A man without a favorite author is a lost soul. He remains an unimpregnated ovum,⁴ an unfertilized pistil.⁵ One's favorite author or literary lover is pollen⁶ for his soul. A favorite author exists in the world for every man, only he hasn't taken the trouble to find him.

1. Su Tungp'o 蘇東坡. 2. Immanuel Kant 康德, 十八世紀德國哲學家. 3. contamination 染污. 4. unimpregnated ovum 未成熟的卵子. 5. unfertilized pistil 未輪粉的雌蕊. 6. pollen 花粉.

處。最佳的風格是「行雲流水」，如蘇東坡之文。

風格是語文，思想以及個性三者化合而成。有些風格是只限語文。明晰之思想藏於不明晰的語文裏，這種情形百不一見。不明晰的思想，由明晰的語文表現出來，却常常可以見到。這樣的風格是顯明不明晰。

明晰的思想由不明晰的語文表現出來，是一個獨身漢的風格。他永遠無須對一個妻子解釋什麼事情。譬如康德便是一例。甚至桑密爾·貝脫勒常常也變得很怪僻。一個人的風格常常沾染上他的「文學的愛人」的色彩。他的思想方法和表現方法越來越像他所崇拜的作家。一個初學者只有這個方法才能養成一種風格。到後來，一個人發現他自己後，便會造成他自己的風格。

一個人如果恨一個作家，他決不會從他的著作裏學到什麼。做學校教師的請緊記着這一點！一個人的風格，一部分是與生俱來的，他的風格也是這樣。其餘的一部分不過是染污的罷了，一個人如果沒有一個喜愛的作家，簡直是一個無主的遊魂。他始終是一個未成胎的卵子，一個未輪粉の雌蕊。一個人所喜愛的作家或文學的情人，實在是他的靈魂的花粉。人人在世界上都有一個他所喜愛的作家，不過他們沒有去尋覓罷了。

A book is like a picture of life or of a city. There are readers who look at pictures of New York or Paris, but never see New York or Paris itself. The wise man reads both books and life itself. The universe is one big book, and life is one big school. A good reader turns an author inside out, like a beggar turning his coat inside out in search of fleas. Some authors provoke their readers constantly and pleasantly like a beggar's coat full of fleas. An itch is a great thing.

The best way of studying any subject is to begin by reading books taking an unfavorable point of view with regard to it. In that way one is sure of accepting no humbug. After having read an author unfavorable to the subject, he is better prepared to read more favorable authors. That is how a critical mind can be developed. A writer always has an instinctive interest in words as such. Every word has a life and a personality not recorded by a dictionary, except one like the *Concise* or *Pocket Oxford Dictionary*. A good dictionary is always readable, like the *P. O. D.*¹

There are two mines of language, a new one and an old one. The old mine is in the books and the new one is in the language of common people. Second-rate artists will dig in the old mines, but only first-rate artists can get something out of the new mine. Ores² from the old mine are already smelted, but those from the new mine are not. *Wang Ch'ung* (A.

1. P. O. D., Pocket Oxford Dictionary 之簡寫. 2. Ores 礦沙.

一本書好像一幅人生的或一個城市的圖畫。有些讀書人看着紐約或巴黎的圖畫，可是從來沒有見過紐約或巴黎本身。智慧的人把書和人生本身都讀過了。宇宙是一本龐大的書本，人生是一個龐大的學校。一個好的作者把作家的裏面都翻了出來，正如一個叫化把他的衣服的裏面翻轉過來找捉跳蚤。有些作家不斷愉快地鼓動他的讀者的興趣，好像一個叫化的衣服生滿跳蚤。癢起來一下總是好的。

無論研究一個什麼問題，最佳的方法便是首先去讀一些對這個問題抱不讚同意見的書籍。這樣子，一個人便不會受到瞞騙了。讀過一個對於這問題不讚同的作家的作品後，那麼將來讀到對這問題讚成的著作時，便有較好的準備了。一個有批評能力的頭腦便是這樣子養成的。一個讀者對於字句常有一種本能的興趣，每一個字都有一個生命和一個性格，照例不印在字典上的，除了是一本像牛津簡明字典或牛津袖珍字典一樣的字典。一本良好的字典總是很可以一讀的，好像牛津袖珍字典一樣。

語文的礦源有二，一是新的，一是老的。老的礦源是在書本上，新的是在普通人的言語上。次等的藝術家要在老的礦源裏發掘，可是只有頭等的藝術家才會從新的礦源裏找到一些東西。從老礦源那裏來的礦沙是已經提鍊的，可是那些從新的礦源出來的却未經鍊過。王充曾把「專

D. 27-c. 100) distinguished between "specialists" and "scholars," and again between "writers" and "thinkers." I think a specialist graduates into a scholar when his knowledge broadens, and a writer graduate into a thinker when his wisdom deepens. A "scholar's" writing consists of borrowings from other scholars, and the more authorities and sources he quotes, the more of a "scholar" he appears. A thinker's writing consists of borrowings from ideas in his own intestines, and the greater thinker a man is, the more he depends on his own intestinal juice. A scholar is like a raven feeding its young that spits out what it has eaten from the mouth. A thinker is like a silkworm which gives us not mulberry leaves, but silk.

There is a period of gestation¹ of ideas before writing, like the period of gestation of an embryo² in its mother's womb³ before birth. When one's favorite author has kindled the spark in one's soul, and set up a current of live ideas in him, that is the "impregnation." When a man rushes into print before his ideas go through this period of gestation, that is diarrhoea,⁴ mistaken for birth pains. When a writer sells his conscience and writes things against his convictions, that is artificial abortion,⁵ and the embryo is always stillborn.⁶ When a writer feels

1. period of gestation 妊娠時期. 2. embryo 胎兒. 3. womb 子宮. 4. diarrhoea 下痢時的腹痛. 5. abortion 墮胎. 6. stillborn 夭折後產出.

家」和「學者」，「作家」和「思想家」區別出來。我認為一個專家的智識廣博起來後便成為一個學者，一個作家的智慧加深後便成為一個思想家。一個「學者」的著作包括一部分從別的學者借來用的。他所援引的證例和資料越多，他便更像一個「學者」。一個思想家的著作包括從他自己的臟腑借來應用的理想，他越是一個偉大的思想家，他更加要倚賴自己臟腑裏的汁髓。一個學者好像一隻烏鴉從嘴裏吐出他吃下去的東西喂養牠的小鴉，一個思想家好像蠶虫，牠給我們的不是桑葉而是絲。

在動筆寫作之前，一個人的理想是要經過一個妊娠時期，譬如胎兒在出世之前要在牠的母親的子宮內經過一個妊娠時期似的。當一個人所喜愛的作家把他靈魂裏的火花燃着了，在他的頭腦裏佈下有生命的理想時，那便是「受孕」。當一個人的理想尚未經過妊娠時期便趕快刊印成書，這是下痢時的腹痛，並非生產時的陣痛。當一個讀者出賣他的良心，寫出違背他的信念的東西時，那是人工的墮胎，腹內的胎兒總是夭折後才生下來的。當一個讀者感到一陣劇烈的痙攣，好像在他的腦子裏的電力激動，他一

violent convulsions like an electric storm in his head, and he doesn't feel happy until he gets the ideas out of his system and puts them down on paper and feels an immense relief, that is literary birth. Hence a writer feels a maternal affection toward his literary product as a mother feels toward her baby. Hence a writing is always better when it is one's own, and a woman is always lovelier when she is somebody else's wife.

The pen grows sharper with practice like a cobbler's awl, gradually acquiring the sharpness of an embroidery needle. But one's ideas grow more and more rounded, like the views one sees when mounting from a lower to a higher peak. When a writer hates a person and is thinking of taking up his pen to write a bitter invective against him, but has not yet seen his good side, he should lay down the pen again, because he is not yet qualified to write a bitter invective against the person.

(d) *The School of Self-Expression.*

The so-called "School of *Hsingling*" started by the three Yüan brothers at the end of the sixteenth century, or the so-called "Kungan School" (Kungan being the native district of the brothers) is a school of self-expression. *Hsing* means one's "personal nature," and *ling* means one's "soul" or "vital spirit." Writing is but the expression of one's own nature or character and the play of his vital spirit.

時並不感到欣喜，直到他把這個理想提出來把牠寫下在紙上，才感到一種深深的滿足，那才是文學的誕生。所以，一個讀者對他的文學理想感到一種母親的愛心，正如一個做母親的對她的孩子那樣，所以一篇作品如果是作家自己的總會比較好些，正如一個女人如果是別人的妻子時，總覺得可愛些。

筆桿運用得多時，便會銳利起來，好像一個皮鞋匠的錐那樣，會漸漸鋒銳得像一根刺繡用的針。可是一個人的理想會逐漸圓熟，好像一個人從山頭低處攀登到高峰時所見的景色那樣。當一個作者痛恨一個人，正想拿起筆寫一篇苛酷的痛罵文字攻擊他，可是他還沒有見到他的好的一面時，他應該放下他的筆，因為他還沒有資格去寫一篇苛酷的痛罵文字攻擊這個人。

(丁)表現自己的學派

所謂「性靈學派」是十六世紀末頁由袁氏三兄弟所發起，又名「公安派」（公安為袁氏兄弟的故鄉），這一個學派注重表現自己。「性」便是指一個人的「性情」，靈便是指一個人的「靈魂」或「精神」。寫作不過是表現一個人自己的本性或性格以及發揮他的精神。所謂「神意感

The so-called "divine afflatus" is but the flow of this vital spirit, and is actually caused by an overflow of hormones¹ in the blood.

In looking at an old master or reading an ancient author, we are but watching the flow of his vital spirit. Sometimes when this flow of energy runs dry or one's spirits are low, even the writing of the best calligraphist or writer lacks spirit or vitality. This "divine afflatus" comes in the morning when one has had a good sleep with sweet dreams and wakes up by himself. Then after his cup of morning tea, he reads the papers and finds no disturbing news and slowly walks into his study and sits before a bright window and a clean desk, while outside there is a pleasant sun and a gentle breeze. At this moment, he can write good essays, good letters, paint good paintings and write good inscriptions on them.

The thing called "self" or "personality" consists of a bundle of limbs, muscles, nerves, reason, sentiments, culture, understanding, experience, and prejudices.² It is partly nature and partly culture, partly born and partly cultivated. One's nature is determined at the time of his birth, or even before it. Some are naturally hard-hearted and mean; others are naturally frank and straightforward³ and chivalrous and big-hearted; and again others are naturally soft and weak in character, or given over to worries.

1. hormones 荷爾蒙, 內腺分泌液. 2. prejudice 偏見. 3. straight forward 爽直.

通」不過是這種精神的流動，實際上是由於血液中的「荷爾蒙」特別多罷了。

看着一幅著名古畫或讀起一本古書，我們不過是看着作者的精神流動。有時當這種精力流到枯竭或精神頹廢時，即使最佳的書法家的作品，也要缺乏精神和生氣。這個「神意感通」是在早晨來到的，當一個人睡得很舒適，做過甜美的夢，自動地醒覺了。其後，當他喝了一杯茶後，便讀起報紙，報上沒有什麼令人不安的新聞，他跟着緩步走進書室裏，在光亮的窗前的潔淨書桌旁坐下來，外邊風和日麗，微風輕拂，那時，他便能夠寫好的文章，好的詩，好的信，繪好的畫並且在畫上加上好的題詞。

這個叫做「自己」或「個性」的東西，包括四肢，肌肉，神經，理解，靈感，教養，瞭解，經驗和偏見，這一束東西。牠一部分是本性，一部分是教養，一部分是與生俱來，一部分是培養成功的。一個人的本性是生下來時便決定了，甚至未生之前便決定了。有些人天生心腸硬和卑賤：別的人却天生爽直坦白，豪放和宏量；還有些人却天生品性柔和，或者常常過慮。這樣的東西是在一個人的

Such things are in one's "marrow bones" and the best teacher or wisest parent cannot change one's type of personality. Again other qualities are acquired after birth through education and experience, but insofar as one's thoughts and ideas and impressions come from the most diverse sources and different streams of influence at different periods of his life, his ideas, prejudices and points of view present a most bewildering inconsistency.¹ One loves dogs and is afraid of cats, while another loves cats and is afraid of dogs. Hence the study of types of human personality is the most complicated of all sciences.

The School of Self-Expression demands that we express in writing only our own thoughts and feelings, our genuine loves, genuine hatreds, genuine fears, and genuine hobbies.² These will be expressed without any attempt to hide the bad from the good, without fear of being ridiculed by the world, and without fear of contradicting the ancient sages or contemporary authorities. Writers of the School of Self-Expression like a writer's most characteristic paragraph in an essay, his most characteristic sentence in a paragraph, and his most characteristic expression in a sentence. In describing or narrating a scene, a sentiment or an event, he deals with the scene that he himself sees, the sentiment that he himself feels and the event as he himself understand

1. inconsistency 矛盾. 2. hobbies 爱好.

「骨髓」裏，最佳的教師和最聰明的父母也不能更改一個人的個性。至於別的特質是生下來後從教育和經驗獲得的，可是，一個人的思想，觀念，和印象是從他的人生各時期內許多不同的來源和不同影響產生的，所以他的觀念，偏見和見解顯出很迷茫的矛盾。一個人愛狗，可是怕貓，同時另一個人卻愛貓怕狗。所以，人類個性類型的研究是最複雜的一種科學。

表現自己學派主張，我們在寫作時只表現我們自己的思想和感覺，我們的真的愛心，真的恨心，真的恐懼和真的癖嗜。這些都要表現出來，無須故意把壞的隱藏起來，無須怕給世人取笑，無須恐懼會跟古代聖賢或當代權威的意見相左。表現自己派的作者正如一個作者在一篇文章裏最特色的一段，一段文章裏最特色的一句，一句文章裏最特色的一個字。描寫或敘述一個景象，一個情感或一件事實時，他所寫的是他自己所見到的景，他自己感到的情感，他自己所瞭解的事實，跟他的規則符合的便是文學，

it. What conforms¹ to his rule is literature and what does not conform to it is not literature.

The girl Lin Taiyu in *Red Chamber Dream* belonged also to the School of Self-Expression when she said, "When a poet has a good line, never mind whether the musical tones of words fall in with² the established pattern or not." In its love for genuine feelings, the School of Self-Expression has natural contempt for decorativeness of style. Hence it always stands for the pure and mild flavor in writing. It accepts the dictum of Mencius that "the sole goal of writing is expressiveness." Literary beauty is only expressiveness.

The dangers of this school are that a writer's style may degenerate³ into plainness (Yuan Chung-lang), or he may develop eccentricity⁴ of ideas (Chin Shengt'an), or his ideas may differ violently from those of established authorities (Li Chowu). That is why the School of Self-Expression was so hated by the Confucian critics. But as a matter of fact, it is these original writers who saved Chinese thought and literature from absolute uniformity and death. They are bound to come into their own in the next few decades.

Chinese orthodox⁵ literature expressly aimed at expressing the minds of the sages and not the minds of the authors and was therefore dead; the *hsingling*

1. conforms 符合. 2. fall in with 與...相合. 3. degenerate 退化. 4. eccentricity 怪誕. 5. orthodox 正統的.

不符合的便不是文學。

紅樓夢裏面的林黛玉便是屬於這個表現自己學派的，她說過：「若是果有了奇句，連平仄虛實不對，卻使得的。」表現自己學派因為愛好真確的感覺，所以自然輕視風格的修飾了。所以，牠始終代表着純潔而溫和的寫作。牠接受孟子的一句至理名言「言以達志。」文學上的美只是表現而已。

這一派的危險便是一個作者的風格會變得平淡起來（袁中郎），或者他會養成怪誕的思想（金聖嘆），或者他的思想會跟那些成名的作家有絕大的歧異（李卓吾）。儒家學派的批評家所以這樣痛恨表現自己學派，也是爲了這個緣故。可是，事實上，拯救了中國的思想和文學，使牠不致於極端刻板 and 沒有生氣，也是這些獨出心裁的作家。所以，在以後數十年中，他們終會自成一派。

中國的正統文學明白地表示他們的目的是表現聖賢的思想而不是作者自己的思想，所以這種文學是死的文學；

school of literature aims at expressing the minds of the authors and not the minds of the sages, and is therefore alive.

There is a sense of dignity and independence in writers of this school which prevents them from going out of their way to say things to shock people. If Confucius and Mencius happen to agree with them and their conscience approves, they will not go out of their way to disagree with the Sages; but if their conscience disapproves, they will not give Confucius and Mencius the right of way. They can be neither bribed with gold nor threatened with ostracism.¹

Genuine literature is but a sense of wonder² at the universe and at human life. He who keeps his vision sane and clear will have always this sense of wonder, and therefore has no need to distort the truth in order to make it seem wonderful. The ideas and points of view of writers of this school always seem so new and strange only because readers are so used to the distorted vision.³

A writer's weaknesses are what endear him to a *hsingling* critic. All writers of the *hsingling* school are against imitation of the ancients or the moderns and against a literary technique of rules. The Yüan brothers believed in "letting one's mouth and wrist go, resulting naturally in good form" and held that "the important thing in literature is genuineness."

1. ostracism 排斥. 2. sense of wonder 驚奇之感. 3. distorted vision 歪曲的視覺.

「性靈」派的文學目的是表現作者自己的思想，而不是聖賢的思想，所以這種文學是活的文學。

這派的作家有一種品格和獨立的意識，因此他們不致於越出範圍說出令人震恐的事情。如果孔子和孟子意見跟他們相同，而他們的良心也表示讚許，他們決不會越出範圍跟聖賢表示異議；可是如果他的良心不讚許，他們決不肯跟孔孟苟同。他們不受利誘也不怕威脅。

真正的文學不過是對宇宙和人生的一種驚奇之感。一個人如果保持他的視覺健全和清晰，他常常會有這種驚奇之感，所以無須故意歪曲真理，使牠看起來似乎令人驚奇。一般人認為這一派的作者의 思想和見解這樣地新奇，實際上因為他們習慣於歪曲的視覺。

一個作者的弱點，在「性靈」派批評家看來卻認為最可貴。「性靈」派的作者都反對模倣古代及現代的作家，反對文學寫作的規則。袁氏兄弟認為「信口腕所之，自成律度」。主張「爲文貴實」。李笠翁認為文學的要點是美

Li Liweng believed that "the important thing in literature is charm and interest." Yuan Tssets'ai believed that "there is no technique in writing." An early Sung writer, Huang Shanku, believed that "the lines and form of writing come quite accidentally, like the holes in wood eaten by insects."

(c) *The Familiar Style*

A writer in the familiar style speaks in an unbuttoned¹ mood. He completely exposes his weaknesses, and is therefore disarming. The relationship between writer and reader should not be one between an austere² school master and his pupils, but one between familiar friends. Only in this way can warmth be generated. He who is afraid to use an "I" in his writing will never make a good writer. I love a liar more than a speaker of truth, and an indiscreet liar more than a discreet one. His indiscretions are a sign of his love for his readers.

I trust an indiscreet fool and suspect a lawyer. The indiscreet fool is a nation's best diplomat. He wins people's hearts. My idea of a good magazine is a fortnightly, where we bring a group of good talkers together in a small room once in a fortnight and let them chat together. The readers listen to their chats, which last just about two hours. It is like having a good evening chat, and after that the reader

1. unbuttoned 無拘束的. 2. austere 嚴厲的.

興趣。袁子才認為寫作並無一定技巧。一位宋代初葉的作家黃山谷認為寫作時，文句和格調都是無意中得來，正如木頭上給蟲蝕壞的小孔那樣。

(戊)通俗文體

一個作者用通俗文體寫作，說話時沒有拘束。他把弱點完全暴露出來，所以無須提防什麼。作者和讀者間的關係不應像一個學校的嚴師和他的學生的關係那樣，而應該像親密朋友似的。只有這樣子，溫情才會傳過去。一個人在他的作品裏不敢用「我」字，他決不會成一個優良的作家。我愛一個說謊者更甚於一個說真話的人，愛一個不謹慎的說謊者更甚於一個謹慎的。他的不謹慎是他愛他的讀者的表示。

我信賴一個不謹慎的愚人，不相信一個律師。不謹慎的愚人是一個民族的最佳外交家。他能獲得民衆的心。我心目中的一本好雜誌是一本兩週刊，每隔兩個星期，我們聚集一羣健談的人在一間小房間內談話。讀者靜聽着他們的談話¹，大約兩小時之久。那很像很好的談了一晚。談完

goes to bed, and next morning when he gets up to attend to his duties as a bank clerk or accountant or a school principal posting notices to the students, he feels that the flavor of last night's chat still lingers around his cheeks.

There are restaurants for giving grand dinners in a hall with gold-framed¹ mirrors, and there are small restaurants designed for a little drink. All I want is to bring together two or three intimate friends and have a little drink, and not go to the dinners of rich and important people. But the pleasure we have in a small restaurant, eating and drinking and teasing each other and overturning cups and spilling wine on dresses is something which people at the grand dinners don't understand and cannot even "miss."

There are rich men's gardens and mansions, but there are also little lodges in the mountains. Although sometimes these mountain lodges are furnished with taste and refinement, the atmosphere is quite different from the rich men's mansions with vermillion² gates and green windows and a platoon of servants and maids standing around. When one enters the door, he does not hear the barking of faithful dogs and he does not see the face of snobbish³ butlers and gatekeepers, and when he leaves, he doesn't see a pair of "uchaste stone lions" outside its gate. The situation is perfectly described by a writer of the seventeenth

1. gold-framed 金框的. 2. vermillion 朱紅的. 3. snobbish 勢利的.

了讀者便去睡了，次日早晨，當他起來做事，做一個銀行的職員或會計，或是一個向學生貼佈告的校長，他覺得隔夜的暢談滋味仍然留在齒頰間。

有些金碧輝煥的酒樓，裏面大廳廣闊，可以舉行盛大的宴會，也有些小飯店專備顧客小飲數杯。我最愛的便是偕三五知己小飲一下，而不願赴富貴人家的盛筵。可是，我們在小飯店裏，飲食談笑，傾杯把酒潑在衣服上那種事情，是在盛大宴會裏的人所不瞭解而甚至不能「錯過」的。

世間有富人的亭臺樓閣，可是也有山間的小茅舍。雖然有時那些山間茅舍具有特殊風味，牠的氣象跟富家的紅牆綠瓦婢僕如雲那種樣子又自不同。當一個人走進這種茅舍時，他不會聽見犬吠聲，看不見倨傲僕人和司閽的面孔，當其離也，在大門口不會看見一雙討厭的石獅。這種

century: "It is as if Chou, Ch'eng Chang and Chu are sitting together and bowing to each other in the Hall of Fushi and suddenly there come Su Tungp'o and Tungfang Su¹ who break into the room half naked and without shoes, and they begin to clap their hands and joke with one another. The onlookers will probably stare in amazement, but these gentlemen look at each other in silent understanding."

(f) *What is Beauty?*

The thing called beauty in literature and beauty in things depends so much on change and movement and is based on life. What lives always has change and movement, and what has change and movement, naturally has beauty. How can there be set rules for literature or writing, when we see that mountain chiffs and ravines and streams possess a beauty of waywardness² and ruggedness far above that of canals, and yet they were formed without the calculations of stars are *wen* or literature of the skies, and the famous mountains and great rivers are *wen* or literature of the earth. The wind blows and the clouds change and we have the pattern of a brocade; the frost comes and leaves fall and we have the color of autumn. Now do the stars moving around their orbits³ in the firmament⁴ ever think of their appre-

1. Tungfang Su 東方朔. 2. waywardness 不規則的. 3. constellation of stars 星座. 4. orbits 軌道. 5. firmament 天空, 蒼天.

情景在一個十七世紀的作家的筆下寫得很好：「這樣子正如周程張朱諸人共坐在伏羲堂內互相點首致意，突然蘇東坡和東方朔半裸赤足衝進來，他們便鼓掌談笑。旁觀者也許要瞠目驚異，可是這幾個卻默默會意地互相看着。」

(己) 美是什麼？

文學上所謂美和事物上所謂美這件東西，皆有賴於變化相動作，而且是以人生為根據。一件活的東西便常常會有變化和動作，有變化和動作的東西自然會有美。我們看到山谷溪流具有不規則和崎嶇的美，遠較運河為佳，然而牠們的構成無須建築家的計算，那麼對於文學和寫作，我們又焉能定下規則呢？星座是天空的「文」，名山巨川是地上的「文」。風吹雲動，我們看到一幅錦緞的花紋；霜降葉落，我們見到秋天的色調。星在天空上循了軌道移

ciation by men on earth? And yet the Heavenly Dog¹ and Cowherd² are perceived by us by an accident. The crust of the earth shrinks and throws up mountains and forms deep seas. Did the earth consciously create the Five Sacred Mountains for us to worship? And yet the T'aihua and the K'uenlue Mountains dash along with their magnificent rhythm and the Jade Maiden and the Fairy Boy stand around us on awe-inspiring peaks, apparently for our enjoyment. These are but free and easy strokes of the Creator, the great art master. Can clouds which sail forth from the hill-tops and meet the lashing of furious mountain winds, have time to think of their petticoats and scarves for us to look at? And yet they arrange themselves, now like the scales of fish, now like the pattern of brocade, and now like racing dogs and roaring lions and dancing phoenixes and gamboling unicorns, like a literary masterpiece. Can autumn trees that are feeling the pinch of heat and cold and the devastation of frost, and that are busily occupied in slowing down their breath and conserving their energy, have time to paint and powder themselves for the traveller on the ancient highway to look at? And yet they seem so cool and pure and sad and forlorn, and far superior to the paintings of Wang Wei and Mi Fei.³

And so every living thing in the universe has its

1. Heavenly Dog 天狗星. 2. Cow Herds 牛郎星. 3. Wang Wei and Mi Fei 王維與米芾.

動，牠們會想到地球上的人對牠們的欣賞是怎樣的嗎？然而無意中我們會見到天狗和牛郎的星座。地壳常常會伸縮變化，形成了高山巨洋。難道地球是故意造成五岳給我們崇拜嗎？然而太華和崑崙的雄壯韻律，玉女和仙童兩峯峙立我們左右，顯然是要給我們欣賞。這些不過是偉大畫家的造物者的幾下筆觸。雲從山巔飄出，迎着猛烈的山風，難道牠會想起內衣和圍巾會給我們看見嗎？然而牠們自己安排得很好，有時像魚鱗，有時像錦緞，有時像犬奔，有時像獅吼，或作鳳舞，或作麟躍，簡直像一篇文學傑作。秋天的樹木感到寒暑的磨折和寒霜的蹂躪，因此忙於弛緩呼吸儲養精力，難道牠們還有空閒去塗脂抹粉，預備給古道上的旅行者看嗎？然而牠們看起來似乎冷潔愁寂遠較王維和米芾所作的畫為佳。

所以宇宙間一切生物都有牠文學上的美。乾枯了的藤

literary beauty. The beauty of a dried-up vine is greater than the calligraphy of Wang Hsichih, and the austerity of an overhanging cliff is more imposing than the stone inscriptions on Chang Menglung's tomb. Therefore we know that the *wen* or literary beauty of things arises from their nature, and those that fulfill their nature clothe themselves in *wen* or beautiful lines. Therefore *wen*, or beauty of line and form, is intrinsic and not extrinsic. The horse's hoofs are designed for a quick gallop, the tiger's claws are designed for pouncing on its prey; the stork's legs are designed for wading across swamps, and the bear's paws are designed for walking on ice. Does the horse, the tiger, the stork or the bear ever think of its beauty of form and proportions? All it tries to do is function in life and adopt a proper posture for movement. But from our point of view, we see the horse's hoofs, the tiger's claws, the stork's legs and the bear's paws have a striking beauty, either in their fullness of contour and suggestion of power, or in their slenderness and strength of line, or in their clearness of outline, or in the ruggedness of their joints. Again the elephant's paws are like the *lishu* style of writing, the lion's mane is like the *feipo*, fighting snakes write wonderful wriggling *ts'aoshu*¹ ("grass script"), and floating dragons write *chuanshu* ("seal characters"), the cow's legs resemble *pafen*² (comparatively stout and symmetrical writing), and the deer resembles

1. *ts'aoshu* 草書. 2. *pafen* 八分書.

蔓之美點更大於王羲之的書法，一座懸崖的端嚴比較張猛龍墓前的石碑更為雄偉。所以，我們知道，萬物的「文」或文學上的美是出自牠們的本性，那些遵奉牠們的本性的，無異替自身披上了「文」或美麗的線條。所以，「文」或線條和形式的美是內在的而不是外來的。馬蹄是爲了奔跑迅速，虎爪是爲了獵食，鶴的長腿是爲了涉過沼澤，熊的厚掌是爲了在冰上行走。難道馬和虎，鶴和熊會想及牠們的形狀和均衡的優美嗎？牠們都不過盡了人生的職責，採取一種適當的姿態去活動罷了。可是從我的觀點看來，馬蹄，虎爪，鶴腿，熊掌都具有異常美點，不是因爲牠們的輪廓豐滿和暗示有力量而覺得美好，而是因爲牠們的線條細長而有力，或是因爲牠們的輪廓清楚，或是因爲牠們的肌肉的粗壯。還有象的足掌好像隸書的字體，獅的鬃毛好像「飛白」，打架的蛇寫出很好的「草書」，飄浮的龍寫出篆書來，牛的腿好像「八分」，鹿好像「小楷」。牠們

*hsiaok'ai*¹ (elegant "small script"). Their beauty comes from their posture or movement, and their bodily shape sare the the result of their bodily functions, and this is also the secret of beauty in writing. When the *shih* or posture of movement requires it, it may not be repressed, and when the posture or movement does not require it, it must stop. Hence a literary masterpiece² is like a stretch of nature itself, wellformed in its form lessness, and its charm and beauty come by accident. For this thing we call *shih* is the beauty of movement, and not the beauty of static proportions. Everything that lives and moves has its *shih* and therefore has its beauty, force, and *wen*, or beauty of form and line.

1. *hsiaok'ai* 小楷. 2. masterpiece 傑作.

的美點都來自牠們姿態和動作，牠們的身體的形狀是牠們身體功能的結果，這也是寫作方面美點的祕密。當「勢」或動作的姿態要牠這樣時，牠便不會受到抑制，反之，如果動作的姿態不要牠這樣時，牠便得停止。所以，一篇文學傑作正如本性自身伸展起來一樣，在牠的沒有形式中會有很好的形式。牠的美點是無意中來到的，因為我叫做「勢」這東西便是動作的美，並非靜止不動的均衡的美。一切萬物凡是有生命而活動的都有牠的「勢」，所以便有牠的美，力，和「文」或形式和線條的美。

EDUCATION OF OUR DAUGHTERS

The different ideal of womanhood in China involved a different training for our daughters. The training for girls differs, or used to differ, radically from that for boys. It was much more severe for girls than for boys, and, coupled with the general earlier maturity¹ of women, girls learned this family discipline earlier and were consequently soberer and better behaved than boys of the same age. The girl in any case had less of a childhood than the boy, and from the age of fourteen she began to seclude herself and learn the manners of womanliness, for the Chinese conception emphasizes the womanly woman: She rises earlier than her brothers, dresses more neatly than they, helps in the kitchen and often helps to feed her younger brothers. She plays with fewer toys, does more work, talks more quietly, walks about more delicately, and sits more properly with her legs close together. She learns, above all, demureness,² at the cost of sprightliness.³ Something of the childish fun and tomfoolery⁴ goes out of her, and she does not laugh but only smiles. She is conscious of her virginity, and virginity in old China was a possession more precious than all the learning of the world. She does not easily let strangers see her,

1. maturity 成熟期. 2. demureness 端莊. 3. sprightliness 活潑, 輕快. 4. tomfoolery 兒戲.

我們的女子教育

中國女性型理想之不同，包含一種不同的教育我們女兒方法。中國家庭之訓練女兒，向來絕然不同於訓練男孩子。施於女兒的管束，遠較施於男孩子者爲嚴謹，更以通常女性成熟期的較早，女孩之能服習於此種家庭紀律之時期亦較爲早。故女孩子跟同年齡的男孩子作比較，其儀態來得溫文而端莊。女孩子無論怎樣，其孩子氣總比男孩子爲輕，一到了十四歲以上，她便開始躲藏起來，學習着溫柔典型女性底模樣兒了。因爲中國人的概念很着重於溫柔的女性：她清早起身，比弟兄輩爲早，穿衣服比弟兄爲整潔，還得幫忙佐理家政，她得下廚房襄助烹飪，得幫助喂哺她的小弟弟的膳食。她少玩玩具而多做工作，講話比較文靜，走路比較雅緻，坐相比較端正，腿兒總是緊緊並攏。她們犧牲了輕快活潑的精神而竭力裝作端莊。那些孩子脾氣的開頑笑說廢話，她是沒有的，而且她從不破口狂笑，卻只是微微一哂而已。她重視處女的貞操，所謂童貞，而童貞在古老的中國是比世界上任何一切學問藝術來得高貴的一種財產。她輕易不讓陌生人瞧她一眼，雖然她

although she often peeps from behind the partitions. She cultivates the charm of mystery and distance, and the more she is secluded the more she is worth. actually, in a man's mind a lady shut up in a mediæval castle is more enchanting than a girl you daily see face to face across the lunch counter. She learns embroidery, and with her young eyes and adroit fingers, she does excellent work and gets along much faster than she would in trigonometry. The embroidery is pleasant because it gives her time to dreams and youth always dreams. Thus she is prepared for the responsibilities of wifehood and motherhood.

In educated families the girls learned also to read and to write. There have always been talented women in China, and today there are over half a dozen women authors who have achieved a more or less national reputation. Many celebrated educated women were known in the Han Dynasty, and later in the Wei and Chin Dynasties. One of these women was Hsieh Taoyun,¹ who as a conversationalist often saved her brother-in-law from the verbal attacks of his guests. Literacy was limited in China, for men and for women, but scholars' families always taught their daughters to read and to write. The content of this literary education was necessarily limited to literature, poetry, history and human wisdom, as absorbed from the Confucian classics. The girls stopped there, but really the men did not

1. Hsieh Taoyun 謝道韞.

自己躲於屏風背後卻常偷看別人。她培育着一種神祕的，可望而不可即的迷人的魔力。越是遮遮掩掩那麼價值尤高。確實，照男人家的心思，一個女子禁閉於中古式堡壘之中，比之你天天可以見面的姑娘來得動人而可愛。她學習着針線刺繡，用她的年青的目光和犀利的指尖，她做得一手出色的工作，而工作的進行，比較起算三角題來得迅速。刺繡這種工作是可喜的，因為她給予她時間，俾得進入夢的幻境，而年青人常常是幻夢的。照這樣，她便準備着負起賢妻良母的責任的材能。

士紳之家的女兒，亦復學習讀書寫字。中國曾經出了不少女才子，而現代也至少有半打以上的女作家，獲得全國推崇的榮譽。兩漢之時，有許多著盛名的飽學婦女，後來魏晉之際，也出了不少人才。其中有一位謝道韞多才善辯，往往能替她的夫弟王獻之解脫賓客的問難。博學多能，在中國不論男女，總覺得有限得很，但縉紳士族還是不怠課其女兒寫字讀書。此種文學教育的內容，不外乎文章詩詞歷史和採自孔子經書的人類智慧，道德訓誡。女子所學者止乎此；其實男子之所學，其止乎此者，亦極淺

advance very much further. Literature, history, philosophy and the wisdom of life, together with some special knowledge of medicine or the rules of government, were the sum of human knowledge. The education of women was still more definitely humanistic. The difference was in intensiveness rather than in scope.

For, reversing Pope's dictum, the Chinese held that "too much learning was a dangerous thing for women's virtue." In painting and in poetry they often played a hand, for the writing of short lyrics¹ seemed especially suitable to women's genius. These poems were short, dainty and exquisite, not powerful. Li Ch'ingchao² (1081-1141?), the greatest poetess of China, left a handful of immortal, imperishable verse, full of the sentiment of rainy nights and recaptured happiness. The tradition of woman's poetry has been practically unbroken until in Manchu times we can count almost a thousand women who left poetry in print in this dynasty alone. Under the influence³ of Yüan Mei, the man who was against footbinding,⁴ a mode was set up for women to write poetry, which was greatly deprecated by another outstanding scholar, Chang Shihsai, as being detrimental to the sound ideal of womanhood. But writing poetry did not really interfere with women's duties as wife and

1. short lyrics 短行詩歌. 2. Li Ch'ingchao 李清照. 4. Under the influence of 在...影響之下. 5. footbinding 纏足.

微。文學，歷史，哲學和人生之格言，加以幾種醫藥上的特殊知識與政府之法規，不過是人文學識之總和。婦女的教育則限於更狹義的人文主義。其不同乃在於知識深淺之程度而非於在範圍之廣狹。

中國人的見解，殆適與波普的格言背道而馳。中國人認為：「才學過高，對於婦女是危險的。」詩和繪畫的園地上，她們也常參加一手，因為短行詩歌的寫作，好像特別適合於婦女的天才。這些詩都是短短數行，辭藻典麗溫雅，卻缺少魄力。李清照（一〇八一——一一四一？）為中國最偉大的一個女詞人，遺留給我們寥寥幾首大珠小珠落玉盤般的詞，充滿着雨夜煩悶的情緒與失而復得的歡樂。中國女詩人的數量雖較男性詩人為少，其傳統卻一向延續而未嘗中斷，單單清朝一代，我們發見差不多上了千數的女詩人，她們都有作品發表於印刷的集子中，其數量亦不可謂少。自從清朝出了一個袁枚（他是反對女子纏足最力的一個詩人）在他的影響之下，樹立了女子寫詩的新的範型，可是這個新範型引起另一個大學者章實齋的批評，因為這是對於女性典型的優良理想是一種損害。其實寫作詩文並不侵及做母親妻子的責任，李清照便是一位好

mother, and Li Ch'ingchao was an ideal wife. She was no Sappho.¹

The Chinese girl in ancient times was actually less socially accomplished than the Western girl, but under a good family breeding she had a better chance of succeeding as wife and mother and she had no Chinese career except the career of wife and mother. The men are now faced with the dilemma of choosing between the modern girl and the conservative girl for a wife. The ideal wife has been described as one "with new knowledge but old character." The conflict of ideals (the new one being the wife who is an independent being and who looks down upon the expression "helpful wife and wise mother") calls for a ruthless application of common sense. While I regard the increased knowledge and education as an improvement and approaching the ideal of womanhood, I wager that we are not going to find, as we have not yet found, a world-renowned lady pianist or lady painter. I feel confident that her soup will still be better than her poetry and that her real masterpiece will be her chubby-faced boy. The ideal woman remains for me the wise, gentle and firm mother.

1. Sappho 薩福, 希臘女詩人.

妻子，而不是希臘女詩人薩福。

古代中國女子實際上比之歐美女子缺少接觸社會的機會，不過受了較好家庭教育則她可以有較佳的培養為良母賢妻的機會。而她的一生也沒有旁的事業，只有做做賢妻良母而已。中國男人們現在臨到了一個難關，便是他的選擇妻子，摩登女子與舊式女子二者之間孰優。最好的標準妻子有人說過：要有新知識而具舊德性的女子。摩登女子與舊式女子的思想上的衝突，需要常識的無情判斷。（新女子以妻為一獨立不依賴的人格而輕視良母賢妻的說法。）當作者將知識與教育之增進認為一種進步並且接近女性典型之理想時，我深信決非謂吾人將求一聞名世界的女子鋼琴名手或女大畫家。我深信她的調治羹湯，應較其作詩為有益，而她的真正傑作，將為她的雪白肥胖的小寶寶。依著者的愚見一個典型的女性還該是一個知慧仁慈而堅定的母親。

CHINESE CALLIGRAPHY

All problems of art are problems of rhythm.¹ Hence, in trying to understand Chinese art, we must begin with Chinese rhythm and the source of artistic inspiration.² Allowing that rhythm is universal and that the Chinese do not own a monopoly of nature's rhythms, it is still possible to trace a difference of emphasis.³ It has already been pointed out, in the discussion on the ideal of womanhood in China, that the Western artist invariably goes to the feminine form as inspiration for the highest ideal of perfect rhythm, while the Chinese artist and art-lover usually rest supremely happy in contemplating a dragon-fly, a frog, a grasshopper or a piece of jagged rock. From my observation, it seems therefore that the spirit of Western art is more sensual, more passionate, more full of the artist's own ego,⁴ while the spirit of Chinese art is more chastened, more restrained, and more in harmony with nature. We may express this difference by using the Nietzschean language and saying that Chinese art is Apollonian⁵ art, while Western art is Dionysian art. This enormous difference is possible only through a different understanding and appreciation of rhythm as such. While it is true that all problems of art are

1. rhythm 氣韻. 2. inspiration 靈感. 3. emphasis 加強, 強度.
4 e.g. 自我意識. 5. Apollonian 愛普羅的.

中 國 的 書 法

一切藝術的問題，都是氣韻的問題。是以欲期瞭解中國藝術，必自中國人所講究的氣韻或藝術靈感之源泉始。假定氣韻是有世界的通性的，而中國人也未嘗獨佔自然氣韻的專利權，我們仍可能的尋索出東西兩方的感情強度的差異。當論述理想中的女性時，已經指出，西洋藝術家一例地把女性人體當作完美韻律的最高理想看待；而中國藝術家及藝術愛好者常以極端愉快的態度玩賞一只蜻蜓，一只青蛙，一頭蚱蜢，或一塊嶙嶙的怪石。是以依著者所見，西洋藝術的精神，好像是較為肉體的，較為含熱情，更較為充盈於藝術家的自我意識的；而中國藝術的精神則較為清雅，較為謹飭，又較為與自然相調和。我們可以引用尼采的說法，而說中國藝術是愛美之神愛普羅的藝術，而西洋藝術乃為暴君但奧尼細阿斯的藝術。這樣重大的差別，只有經由不同的理解力和韻律欣賞而來。一切藝術問題都是氣韻問題，吾們可以說任何國家都是一樣；也

problems of rhythm in whatever country, it is also true that until recently in the West, rhythm has not played the dominant role which it has always enjoyed in Chinese paintings.

Curiously enough, this cult of rhythm in the abstract arose from the development of Chinese calligraphy as an art. The strange pleasure derived from con'emplating a picture of barren rocks² done in a few strokes and hung on the wall to be looked at day in and day out—this strange pleasure will become understandable to the West when the West has understood the artistic principles of Chinese calligraphy. So fundamental is the place of calligraphy in Chinese art as a *study of form and rhythm in the abstract* that we may say it has provided the Chinese people with a basic esthetics,³ and it is through calligraphy that the Chinese have learned their basic notions of line and form. It is therefore impossible to talk about Chinese art without understanding Chinese calligraphy and its artistic inspiration. There is, for instance, not one type of Chinese architecture, whether it be the *pailou*,⁴ the pavilion or the temple, whose sense of harmony and form is not directly derived from certain types of Chinese calligraphy.

The position of Chinese calligraphy in the history of the world's art is thus truly unique. Owing

1. cult 崇拜. 2. barren rocks 頑石. 3. esthetics 審美觀念. 4. pailou 牌樓.

可以說直到目前，西洋藝術中的氣韻還未能取得主宰之地位，而中國繪畫則常能充分運用氣韻的妙處。

所可異者此氣韻的崇拜非起於繪畫，而乃起於中國書法的成爲一種藝術。這是一種不易理解的脾氣，中國人往往以其愉悅的神態，欣賞一塊寥寥數筆勾成的頑石，懸之壁際，早以觀摩，夕以流覽，欣賞之而不厭。——此種奇異愉悅情緒，迨歐美人明瞭了中國書法的藝術原則，才是容易瞭解的。是以中國書法的地位，很佔重要，牠是研究抽象的氣韻與輪廓的基本藝術，我們還可以說牠供給中國人民以基本的審美觀念，而中國人學得線條美與輪廓美的基會意識，也是從書法而來。故談論中國藝術而不懂書法及其藝術的靈感是不可能的。舉例來說，中國建築物的任何一種形式，不問其爲牌樓，爲庭園台榭，爲廟宇，沒有一種形式，牠的和諧的意味與輪廓不是直接攝取自書法的某種形態的。

中國書法的地位是以在世界藝術史上確實無足與之匹

to the use in writing of the brush, which is more subtle and more responsive than the pen, calligraphy has been elevated to the true level of an art on a par with¹ Chinese painting. The Chinese are fully aware of this when they regard painting and calligraphy as sister, *shu-hua*,² "calligraphy and painting," forming almost an individual concept and always being mentioned in the same breath. Should there be a question as to which has a wider appeal, the answer would undoubtedly be in favor of calligraphy. It has thus become an art cultivated with the same passion and devotion, dignified by as worthy a tradition, and held in as high esteem as painting itself. Its standards are just as exacting, and its masters have reached heights as unattainable by the common run of men as the masters in other lines. The great Chinese painters, like Tung Ch'ieh'ang and Chao Mengfu, are usually great calligraphists also. Chao Mengfu (1254-1322), one of the best known of Chinese painters, said of his own painting: "Rocks are like the *feipo*³ style of writing [with hollow lines in the strokes], and the trees are like the *chuan*⁴ style of writing [with relatively even and twisted strokes]. The method of painting lies yet in the 'eight fundamental strokes' of writing. If there is one who can understand this, he will realize that the secret of calligraphy is really the same."

1. on a par with 與之同等. 2. *shu-hua* 書畫. 3. *feipo* 「飛白」.
4. *chuan* 篆書.

敵者。因為中國書法所使用的工具爲毛筆，而毛筆比之鋼筆來得瀟灑而機敏易感，故書法的藝術水準，足以並肩於繪畫。中國人把「書畫」並稱，亦即充分認識此點，而以姊妹藝術視之。二者之間，其迎合人民所好之力孰爲廣薄，則無疑當推書法。書法因此應爲一種藝術，使有些人費繪畫同樣的精力，同等之熱情，下工夫磨練，其被重視而認爲值得傳續，亦不亞於繪畫。書法藝術家的身分，不是輕易所能取得，而大名家所成就的程度，其高深迥非常人所能企及，一如其他學術大師之造詣。中國大畫家像董其昌趙孟頫輩同時常又爲大書家。趙孟頫（一二五四——一三二二）爲中國最著名書畫家之一，他述及他自己的繪畫：山石有如書法中之「飛白」，而其繪畫樹木，有如書法中之篆體。繪畫的筆法，其基本是肇端於書法的「永」字八法。苟能明乎此，則可知書法與繪畫之祕笈，係出同源。

It seems to me that calligraphy, as representing the purest principles of rhythm and composition, stands in relation to¹ painting as pure mathematics stands in relation to engineering or astronomy. In appreciating Chinese calligraphy, the meaning is entirely forgotten, and the lines and forms are appreciated in and for themselves. In this cultivation and appreciation of pure witchery² of line and beauty of composition, therefore, the Chinese have an absolute freedom and entire devotion to pure form as such, as apart from content. A painting has to convey an object, but a well-written character conveys only its own beauty of line and structure. In this absolutely free field, every variety of rhythm has been experimented upon and every type of structure has been explored. The Chinese brush makes the conveyance of every type of rhythmic movement possible, and the Chinese characters, which are theoretically square but are composed from the oddest elements, present an infinite variety of structural problems which every writer must solve for himself. Thus, through calligraphy, the Chinese scholar is trained to appreciate, as regards line, qualities like force, suppleness,³ reserved strength, exquisite tenderness, swiftness, neatness, massiveness, ruggedness, and restraint or freedom; and as regards form, he is taught to appreciate harmony, proportion, contrast.

1. stands in relation to 與...之關係. 2. witchery 魔力. 3. suppleness 柔順.

據我看來，書法藝術表顯出氣韻與結構的最純粹的原則，其與繪畫之關係，亦如數學與工程學天文學之關係。欣賞中國書法，意義存在於忘言的境，牠的筆畫，牠的結構只有在不可言傳的意境中體會其真味。在這種純粹線條美與結構美的魔力的教養和領悟中，中國人可有絕對自由以貫注全神於形式美而無庸顧及其內容。一幅繪畫還得傳達一個對象的物體，而精美的書法祇傳達牠自身的結構與線條美。在這片絕對自由的園地上，各式各樣的韻律的變化，與各種不同的結構形態都經嘗試而有新的發現。中國之毛筆，具有傳達韻律變動形式的特殊效能，而中國的字體，學理上是均衡的方形，但卻用最奇特不過的筆姿組合起來，提出千變萬化的結構問題，留待書家自己解決。是以，中國文人從書法修練中認識線條上之美質，像筆力，筆趣，蘊蓄，精密，猷勁，簡潔，厚重，波磔，嚴謹，灑脫；又認識結體上之美質，如長短錯綜，左右相讓，疎密相間，計白當黑，條暢茂密，矯變飛動，有

balance, lengthiness, compactness, and sometimes even beauty in slouchiness¹ or irregularity. Thus the art of calligraphy provides a whole set of terms of esthetic appreciation which we may consider as the bases of Chinese notions of beauty.

As this art has a history of well-nigh two thousand years, and as every writer tried to distinguish himself by a new type of rhythm or structure, therefore, in calligraphy, if in anything, we are entitled to see the last refinement of the Chinese artistic mind. Certain types, such as the worship of beauty of irregularity or of a forever toppling² structure that yet keeps its balance, will surprise the Westerners by their finesse,³ all the more so because such types are not easily seen in other fields of Chinese art.

What is of significance to the West is the fact that, not only has it provided the esthetic basis for Chinese art, but it represents an animistic⁴ principle which may be most fruitful of results when properly understood and applied. As stated, Chinese calligraphy has explored every possible style of rhythm and form, and it has done so by deriving its artistic inspiration from nature, especially from plants and animals—the branches of the plum flower, a dried vine with a few hanging leaves, the springing body of the leopard, the massive paws of the tiger, the swift legs of the deer, the sinewy strength of the horse, the

1. slouchiness 不整齊. 2. toppling 傾倒的. 3. finesse 靈結
4. animistic 性靈的.

時甚至可由特意的萎頹與不整齊的姿態中顯出美質。因此，書法藝術備具了全部審美觀念的條件，我們可以認為中國人審美的基礎意識。

書法藝術已有近二千年的歷史，而每一個作家都想盡力創造獨具的結構與氣韻上的新姿態，是以在書法中，我們可以看出中國藝術精神的最精美之點。有幾種姿態，如崇拜不規則的美，或不絕的取逆勢卻能保持平衡，他們的慧黠的手法使歐美人士驚異不置，因為此種形式在中國藝術別的園地上不易發見，故尤覺別緻。

書法不獨替中國藝術奠下審美基礎，牠又代表所謂「性靈」的原理。這個原理倘能充分瞭解而加以適當處理與應用，很容易收得有效的成果。上面說過，中國書法發現了一切氣韻結體的可能的姿態，而他的發現係從自然界攝取的藝術的靈感，尤其是從樹木鳥獸方面——一枝梅花，一條附着幾片殘葉的葡萄藤，一隻跳躍的斑豹，猛虎的巨爪，麋鹿的捷足，駿馬的勁力，熊羆的叢毛，白鶴的纖細，松

bushiness of the bear, the slimness of the stork, or the ruggedness of the pine branch. There is thus not one type of rhythm in nature which has not been copied in Chinese writing and formed directly or indirectly, the inspiration for a particular "style." If a Chinese scholar sees a certain beauty in a dry vine with its careless grace and elastic strength, the tip of the end curling upward and a few leaves still hanging on it haphazardly¹ and yet most appropriately,² he tries to incorporate that into his writing. If another scholar sees a pine tree that twists its trunk and bends its branches downward instead of upward, which shows a wonderful tenacity³ and force, he also tries to incorporate that into his style of writing. We have therefore the "dry-vine" style and the "pine-branch," style of writing.

A famous monk and calligraphist had practised writing for years without result, and one day walking on a mountain path he chanced upon two fighting snakes, each straining its neck, which showed strength in apparent gentleness. From this inspiration he developed a most individualistic type of writing, called the "fighting-snakes" style, suggesting the tension and wriggling movement of the snakes' necks. Thus Wang Hsichih (321-379), China's "prince of calligraphists," spoke about the art of calligraphy in terms of imagery from nature:

1. haphazardly 偶然的. 2. appropriately 適當的. 3. tenacity 固執.

枝的糾稜盤結。是以沒有一種自然界的氣韻形態未經中國書家收入筆底，形成一種特殊的風格者。中國文人能從一枝枯藤看出某種美的素質，因為一枝枯藤具有自在不經修飾的雅逸的風致，具有一種含彈性的勁力。牠的尖端蜷曲而上撓，還點綴着疎落的幾片殘葉，毫無人工的彫琢的痕迹，卻是位置再適當沒有，中國文人接觸了這樣的景物，精韻融會於自己的書法中。他又可以從一顆松樹看出美的他把這種素質，牠的軀幹勁挺而枝叉轉折下彎，顯出一種不屈不撓的氣脉，於是他把這種氣脉融會於他的書法風格中。我們是以在書法裏面有所謂「枯藤」所謂「勁松倒折」等等名目以喻書體。

有一個著名的高僧曾苦練書法久而無所成就，有一次閒步於山徑之間，適有兩條大蛇，互相爭鬪，各自盡力緊掙其頸項，這股勁勢顯出一種外觀似覺柔和紆緩而內面緊張的力。這位高僧看了這兩蛇的爭鬪，猛然如有所感悟，從一點靈悟上，他練成一種獨有的書體，叫做「鬪蛇，」乃係摹擬蛇頭的緊張糾曲的波動的。是以書法大師王羲之（三二一——三七九）作筆勢論，亦引用自然界之物象以喻書法之筆勢：

Every horizontal¹ stroke is like a mass of clouds in battle formation, every hook like a bent bow of the greatest strength, every dot like a falling rock from a high peak, every turning of the stroke like a brass hook, every drawn-out line like a dry vine of great old age, and every swift and free stroke like a runner on his start.

One can understand Chinese calligraphy only when one's eyes have been opened to the form and rhythm inherent² in every animal's body and limbs. Every animal body has a harmony and beauty of its own, a harmony which grows directly from its vital functions, especially the functions of movement. The hairy legs and tall body of the draught-horse³ are as much a form of beauty as the more neatly formed outline of the racing horse. That harmony exists in the outline of the swift, springing greyhound, as it exists also in that of the hairy Irish terrier, whose head and limbs end almost in square formations—strikingly represented in Chinese calligraphy by the blunt *li-shu*⁴ style (current in the Han Dynasty and elevated into an art by Teng Shih-ju of the Ch'ing Dynasty).

The important thing to observe is that these plant and animal forms are beautiful because of their suggestion of movement. Consider a sprig⁵ of plum blossoms. How carelessly beautiful and artfully

1. horizontal 平的, 橫的. 2. inherent 固有的, 天生的. 3. draught-horse 拖重載之馬. 4. li-shu 隸書. 5. sprig 小枝.

劃如列陣排雲，撓如勁弩折節，點如高峯墜石，
直如萬歲枯藤，撇如足行之趨驟，捺如崩浪雷奔，側
鉤如百鈞弩發。

一個人只有清警而明察各種動物肢體的天生韻律與形態，纔能懂得中國書法。每一種動物的軀體，都有其固有的和諧與美質。這和諧是直接產生自其行動的機能。一匹拖重載之馬，牠的叢毛的腿，和其碩大的軀幹，同樣具有美的輪廓，不亞於賽馬場中一匹潔淨的賽馬的輪廓。這種和諧存在於敏捷蹣跳的靈猊獵犬的輪廓，也存在於捲毛蒙戎的愛爾蘭獒犬的輪廓。這種獒犬，牠的頭部和足端差不多形成方的構形——這樣的形態奇異地呈現於中國書法中之鈍角的隸書體。（此體行漢代，經清世鄧石如之表揚而益見重於藝林）

這些樹木動物之所以爲美，因為牠們有一種對於波動的提示。試想一枝梅花的姿態，牠是何等自在，何等天然的美麗，又何等藝術的不規律！清楚而藝術的懂得這一枝

irregular it is! To undeastand the beauty of that sprig fully, artistically, is to understand the underlying principle of Animism and of Chinese art. The sprig, even when deprived of its blossoms, is beautiful because it lives, because it expresses a living impulse to grow. The outline of every tree expresses a rhythm resulting from certain organic impulses, the impulse to grow and reach out toward the sunshine, the impulse to maintain its equilibrium,¹ and the necessity of resisting the movement of the wind. Every tree is beautiful because it suggests these impulses, and particularly because it suggests a movement toward somewhere, a stretching toward something. It has not tried to be beautiful. It has only wanted to live. Yet the result is something perfectly harmonious and immensely satisfying.

Nor does nature artificially invest the greyhound with an abstract beauty apart from its functions: the high arch of the greyhound's body and the connecting line between its body and its hind legs are built for swiftness,² and they are beautiful because they suggest swiftness. Yet from this harmonious function emerges a harmonious form. The softness of the cat's movements results in the softness of its contour,³ and even the dogged squatting outline of a bulldog has a beauty of force all its own. This is the explanation

1. equilibrium. 平衡. 2. swiftness 迅速. 3. contour 外形

梅花的美，即為懂得中國藝術的性靈說的原理。這一枝梅花就令剝落了枝上的花朵，還是美麗的，因為牠具有生氣，牠表現一種生長的活力。每一棵樹的輪廓，表現一種發於有機的衝動的氣韻，這種有機的衝動包含着求生的慾望，意求生長則向日光伸探，抵抗風的凌暴則維持幹體均衡的推動力。任何樹木都含有美感因為牠提示這些推動力，特殊是準對一個方向的行動或準對一個體的伸展，牠從未有意的欲求美觀，牠不過欲求生活。但其結果卻是完美的和諧與廣大的滿足。

就是自然也未曾故意內在其官能作用以外賦予獵犬以任何抽象的美質：那高而弓形的獵犬的軀體，牠的連結軀體與後腿的線條，是以敏捷為目的而構造的，牠們是美的，因為牠們提示敏捷性。而且從此和諧的機能功用現出和諧的形體。貓的行動之柔軟，產生柔和的外觀。甚至叭爾狗聳躍的輪廓，有一種純粹固有的力的美。這說明自然

of nature's infinite richness of patterns,¹ which are always harmonious, always rhythmic, and infinitely variable without ever exhausting its forms. In other words, beauty is a dynamic, and not a static, beauty.

It is exactly this beauty of movement which is the key to Chinese calligraphy. Its beauty is dynamic and not static, and because it expresses a dynamic beauty, a *beauty of momentum*, it lives, and it, too, is infinitely variable without exhaustion. A swift, sure stroke is appreciated because it is made swiftly and powerfully at one stroke, thus possessing a unity of movement, defying imitation or correction, for any correction is immediately detected as disharmonious. Incidentally, that is why calligraphy as an art is so difficult.

That the ascribing of beauty in Chinese calligraphy to the animistic principle is not my own fancy can be proved from Chinese references to the "meat" "bones" and "tendons" of strokes, although their philosophic import² has never been consciously laid bare until one comes to think of ways and means³ by which calligraphy can be made intelligible to the West. Thus Madame Wei, the talented aunt of Wang Hsichih, said:

In the writing of those who are skillful in giving strength of stroke, the characters are

1. patterns 範型. 2. impart 含意. 3. ways and means 方法.

界範型的無限之豐富，這樣範型常常是和諧，常常充溢着飽滿的氣韻而千變萬化，永遠不會罄盡他的形態。易辭以言之，自然界的美，是一種動力的美，不是靜止的美。

此種動力的美，方爲中國書法的祕奧關鍵。中國書法的美是動的，不是靜止的，因為牠表現生動的美，牠具有生氣，同時也千變萬化無止境。一筆敏捷而穩定的一劃之所以可愛，因其敏捷而有力地一筆寫成，因而具有行動之一貫性，不可摹倣，不可修改，因為任何修改，立刻可以看出其修改的痕跡，以其缺乏和諧。這是書法這一種藝術是那麼艱難的緣故。

把中國書法的美歸諸性靈說的原理，並非著者私人之理想，可以從中國通常的譬喻來證明。他們把筆劃用「骨，肉，筋，」這些字眼來形容，雖其哲理的含意迄未自覺地公開，直到一個人想起要設法使歐美人明瞭書法的時候。晉時有位女書家，世稱衛夫人，王羲之嘗師事之，她的論述書法這樣說：

善筆力者多骨，不善筆力者多肉。多骨微肉者謂

"bony"; in the writing of those who are not skillful in giving strength of strokes, the characters are "fleshy." Writing that has a great deal of bone and very little meat is called "shinewy writing," and writing that is full of flesh and weak bones is called "piggy writing." A writing that is powerful and sinewy is divine; a writing that has neither power nor sinews is like an invalid.¹

The dynamic² principle of movement results in a principle of structure which is essential to an understanding of Chinese calligraphy. The mere beauty of balance and symmetry³ is never regarded as the highest form. One of the principles of Chinese writing is that a square should never be a perfect square, but should be higher on one side than the other, and that two symmetrical parts should never be exactly similar in size and position. This principle is called *shih*, or "posture," which represents a beauty of momentum. The result is that, in the highest examples of this art, we have structural forms which are seemingly unbalanced and yet somehow maintain the balance. The difference between this beauty of momentum and beauty of merely static proportions is the difference between the picture of a man standing or sitting in a resting position and the snapshot³ of a man swinging his golf stick, or of a football player who has just sent the ball soaring

1. invalid 病人 2. dynamic 動力的 3. snapshot 速寫鏡頭

之筋書，多肉微骨者謂之墨豬。多力豐筋者聖，無力無筋者病。

波動的動力原理，結果產生結構上的一種原理，為瞭解中國書法所以不可不知者。僅僅平衡與勻稱的美，從未被視為最高之風格。中國書法有一個原則，即一個四方形不宜為完全的四方形，卻要此一面較他一面略高左右相濟，而兩個平均的部分，其位置與大小也不宜恰恰相同。這個原則叫做「筆勢」牠代表動力的美。其結果在這種藝術的最高範型中，我們獲得一種組織上的特殊形體，牠的外表看似不平衡而卻互相調劑，維持着平衡，這種動力的美，與靜止的僅僅勻稱的美，二者之間的差異，等於一張照相照着一個人或立或坐取一個休息的姿態，與另一個速寫的鏡頭，照着一個人正揮着他的高而夫

through the air. Just as the picture of a lady tossing her head is more suggestive of movement than one with her head on a straight level, so the Chinese characters written with their tops tilted to one side are preferred artistically to those with a symmetrical head. The best examples of this type of structure are contained in the tomb-inscription of Chang Menglung, whose characters give the effect of being always on the point of toppling over, and yet always remain in balance. The best modern example of this style is to be seen in the writings of Yü Yüjen, Chairman of the Control Yuan,¹ who owes his present position very largely to his renown² as a calligraphist of high order.

Modern art is in search of³ rhythms and experimenting on new forms of structure and patterns. It has not found them yet. It has succeeded only in giving us the impression of trying to escape from reality. Its most apparent characteristic is the effort, not to soothe us but to jar on our senses. For this reason, a study of Chinese calligraphy and its animistic principle, and ultimately a restudy of the rhythms of the natural world in the light of this animistic principle or rhythmic vitality, gives promise of great possibilities. The profuse use of straight lines, planes, and cones striking one another at different angles can only excite us, but they can

1. Control Yüan 監察院. 2. renown 著名. 3. in search of 尋

球棒，或照着一個足球健將，剛正把足球一脚踢出去的比較。又恰像一個鏡頭攝取一個姑娘自然地仰昂着臉蛋兒，較勝於把臉蛋保持平衡的正面。是以中國書體，其頂頭向一面斜傾者較之平頂者為可愛。這樣結構形式的最好模範為魏碑張猛龍碑牠的字體常有鸞鳳騰空之勢，但還是保持着平衡。如此風格，求之當代書家中，當推監察院長于右任的書法為最好模範。于院長的獲有今日之地位，也半賴其書法的盛名。

現代的藝術的尋求韻律而試結構上新的型體，然至今尚無所獲。牠祇能給予吾人一種印象，覺得他們是在力圖逃避現實。其最明顯之特殊性為牠的成效不足慰藉我們的性靈，卻適足以震撼我們的神經。職是之故，試先審察中國書法及其性靈說的原理，茲賴此性靈說原理或氣韻的活力，進而精細研習自然界之韻律，便有很大可能性。那些直線，平面，圓錐形的廣博的應用，僅夠刺激我們，從不能賦予美的生氣。可是此等平面，圓錐，直線及波浪形，

never be alive with beauty. These planes, cones, straight lines and wavy lines seem to have exhausted the modern artist's ingenuity.¹ Why not go back to nature? It remains yet for some Western artist to strike a pioneer path by practising English calligraphy with the brush for ten years, and then, if he is talented and really understands the animistic principle, he will be able to write for signboards on Times Square,² in lines and forms truly worthy of the name of an art.

The full significance of Chinese calligraphy as the basis of Chinese esthetics will be seen in a study of Chinese painting and architecture. In the lines and composition of Chinese painting and in the forms and structures of Chinese architecture, we shall be able to recognize the principles developed from Chinese calligraphy. These basic ideas of rhythm, form and atmosphere give the different lines of Chinese art, like poetry, painting, architecture, porcelain³ and house decorations, an essential unity of spirit.

1. ingenuity 才智. 2 Time: Square 泰晤士大街, 美國紐約著名街道. 3. porcelain 瓷器.

好像已竭盡了現代藝術家的才智。何以不重返於自然？我想幾位西洋藝術家還得用番苦功，創始用毛筆來寫英文字，苦苦練他十年，然後，假使他的天才不差，或能真實明瞭性靈的原理，他將有能力寫寫泰晤士大街上的招牌字，而其線條與形態，值得稱為藝術了。

中國書法之為中國人審美觀念的基礎之詳細意義，將見之於下節論述中國繪畫及建築中。在中國繪畫之筆觸及章法中，及在建築之形式與構造中，我們將認識其原則係自書法發展而來。此等氣韻，形式，筆勢的基本概念，賦予中國各項藝術如詩，繪畫，建築，瓷器及房屋裝飾以基本的一貫精神。

T'AO YÜANMING

It has been shown, that with the proper merging of the positive and the negative outlooks¹ on life, it is possible to achieve a harmonious philosophy of the "half-and-half" lying somewhere between action and inaction, between being led by the nose into a world of futile² *busy-ness* and complete flight from a life of responsibilities, and that so far as we can discover with the help of all the philosophies of the world, this is the sanest and happiest ideal for man's life on earth. What is still more important, the mixture of these two different outlooks makes a harmonious personality which is the acknowledged aim of all culture and education. And significantly, out of this harmonious personality, we see a joy and love of life.

It is difficult for me to describe the qualities of this love of life; it is easier to speak in a parable or tell the story of a true lover of life, as he really lived. And the picture of T'ao Yüanming, the greatest poet and most harmonious product of Chinese culture, inevitably comes to my mind. There will be no one in China to object when I say that T'ao represents to us the most perfectly harmonious and well-rounded character in the entire Chinese literary tradition. Without leading an illustrious official career, without power and outward achievements and without leaving

1. Outlooks 觀念. 2. futile 徒然的.

陶淵明

我們曉得，如果把積極的人生觀念和消極的人生觀念適度地配合起來，我們便能得到一種和諧的中庸哲學，介於動作和靜止之間，介於塵世的徒然匆忙和完全逃避現實人生之間，我們在世界上所能找到的一切哲學中，這一種可說是人類生活上最健全最完美的理想了。還有一點更加重要的，就是這兩種不同觀念相混合後，和諧的人格也隨之產生；這也就是那一切文化和教育所欲達的目的。我們即從這種和諧的人格中，看見人生的歡樂和愛好。

要描寫這種愛好人生的性質，我覺得是極困難的；能用譬喻或敘述一位愛好人生者的真事實物，那就比較容易。因之陶淵明這位中國最偉大的詩人，和中國文化上最和諧的產物，便不期然而然地浮上我的心頭。我說陶淵明是整個中國文學傳統上最和諧最完美的人物，總不會有一個中國人會反對我的話的。他沒有做過大官，很少權力，

us a greater literary heritage¹ than a thin volume of poems and three or four essays in prose, he remains today a beacon² shining through the ages, forever a symbol to lesser poets and writers of what the highest human character should be. Where is a simplicity in his life, as well as in his style, which is awe-inspiring³ and a constant reproach to more brilliant and more sophisticated⁴ natures. And he stands, today, as a perfect example of the true lover of life, because in him the rebellion against worldly desires did not lead him to attempt a total escape, but has reached a harmony with the life of the senses. About two centuries of literary romanticism and the Taoistic cult of the idle life and rebellion against Confucianism had been working in China and joined forces with the Confucian philosophy of the previous centuries to make the emergence of this harmonious personality possible. In T'ao we find the positive outlook had lost its foolish complacency and the cynic philosophy had lost its bitter rebelliousness (a trait we see still in Thoreau—a sign of immaturity), and human wisdom first reaching full maturity in a spirit of tolerant irony.

T'ao represents to me that strange characteristic of Chinese culture; a curious combination of devotion to the flesh and arrogance of the spirit, of spirituality without asceticism and materialism without sen-

1. literary heritage 文學的遺產. 2. beacon 炬火. 3. awe-inspiring 令人敬畏. 4. sophisticated 熟識世故.

也沒有什麼勛績，在文學遺產上也不會留下什麼了不得的著作，除了本薄薄的詩集和三四篇另星的散文，但至今還是照徹古今的炬火，在那些較渺小的詩人和作家心目中，永遠是最高人格的象徵。他的生活方式和風格是簡樸的，令人自然敬畏，使那些較聰明與熟識世故的人自慚形穢。他是今日真正的人生愛好者的模範，因為他心中那反抗塵世的慾望並不使他澈底逃避人世，而反使他和七情生活洽調起來。文學的浪漫主義，和道家閒散生活的崇尚，以及對儒家教義的反抗，在那時的中國已流行了兩百多年，今又與前世紀的儒家哲學配合起來，產生了這麼一種和諧的人格。在陶淵明身上，我們看見積極人生觀已經喪失了愚蠢的自滿心，玩世哲學已經喪失了尖銳的叛逆性，(在梭勞身上我們還可找出這種特質——一個不成熟性的標誌，)而人類的智慧第一次在忍受的嘲弄精神中達到完全的成熟。

在我看來，陶淵明便代表了一種中國文化的奇怪特質，即一種耽於肉慾和靈的妄尊的，一種不流於制慾的精神生活和耽於肉慾的物質生活的奇怪混合；在這奇怪混合

sulity,¹ in which the senses and the spirit have come to live together in harmony. For the ideal philosopher is one who understands the charm of women without being coarse, who loves life heartily but loves it with restraint, and who sees the unreality of the successes and failures of the active world, and stands somewhat aloof and detached, without being hostile to it. Because T'ao reached that true harmony of spiritual development, we see a total absence of inner conflict and his life was as natural and effortless as his poetry.

T'ao was born toward the end of the fourth century of our era, the great grandson of a distinguished² scholar and official, who in order to keep himself from³ being idle, moved a pile of bricks from one place to another in the morning, and moved them back in the afternoon. In his youth he accepted a minor official job in order to support his old parents, but soon resigned and returned to the farm, tilling the field himself as a farmer, from which he developed a kind of bodily ailment. One day he asked his relatives and friends, "Would it be all right for me to go out as a minstrel singer in order to pay for the upkeep⁴ of my garden?" On hearing this, certain of his friends got him a position as a magistrate of P'engchek, near Kiukiang. Being very fond of wine he commanded that all the fields belonging to the

1. sensuality 情慾. 2. distinguished 著名的. 3. keep himself from 不使自己.... 4. upkeep 修補, 保持或維持.

中，七情和心靈竟會是和諧的。所謂理想的哲學家即是一個能領會女人的嫵媚而不流於粗鄙，能熱愛人生而有節制，能夠察覺到塵世間成功和失敗的空虛，能夠生活於超越人生和脫離人生的境地，而不仇視人生的人。因為陶淵明的心靈已經發展到真正和諧的境地，所以我們全然看不見他內心有絲毫的衝突，因之，他的生活也像他的詩一般那麼自然而冲淡。

陶淵明生於第四世紀的末葉，是一位著名學者兼大官的曾孫；這位學者因為不使自己閒着無所事，常於早上搬運一堆磚頭到齋外，至薄暮又搬運回齋內。陶淵明少時，因家貧親老，任爲州祭酒，但不久即辭了官職去過他的耕種生活，因此得了一種疾病。有一天，他向親朋道：「聊欲絃歌以爲三徑之資，可乎？」有一個朋友聽了這話，便薦他去做彭澤令。他因為喜歡喝酒，所以命令縣裏都種釀

local government should be planted with glutinous rice,¹ from which wine could be made, and only on the protestations of his wife did he allow one-sixth to be planted with another kind of rice. When a government delegate² came and his secretary told him that he should receive the little fellow with his gown properly girdled, T'ao sighed and said, "I cannot bend and bow for the sake of five bushels of rice." And he immediately resigned and wrote that famous poem, "Ah, Homeward Bound I Go!" From then on, he lived the life of a farmer and repeatedly refused later calls to office. Poor himself; he lived in communion with the poor, and he expressed a certain paternal regret in a letter to his sons that they should be so poorly clad and do the work of a common laborer. But when he managed to send a peasant boy to his sons when he was away, to help them do the work of carrying water and gathering fuel, he said to them, "Treat him well, for he is also some one's son."

His only weakness was a fondness for wine. Living very much to himself, he seldom saw guests, but whenever there was wine, he would sit down with the company, even though he might not be acquainted with the host. At other times, when he was the host himself and got drunk first, he would say to his guests, "I am drunk and thinking of sleep; you can all go." He had a stringed instrument, the

1. glutinous rice 秈穀, 糯米. 2. delegate 代表.

酒的秣穀，可是他的妻子不以爲然，固請種秫，才使一頃五十畝種秣，五十畝種秫。後因那裏的督郵將到。縣吏說他應該束帶相見，陶淵明嘆曰：「吾不能爲五斗折腰。」於是官也不願做了，寫了歸去來辭這首名賦。此後，他就過着農夫的生活，一再拒絕後來的好幾次有人請他去做官。他自己本窮，所以和窮人一起生活，在給他兒子的一封信裏，曾慨嘆他們的衣服襤褸，做着賤工。有一次他送一個農家的孩子到他的兒子那裏去，幫做挑水取柴等事，在給他兒子的信裏說：「此亦人子也，可善遇之。」

他的唯一弱點就是喜歡喝酒。他平常很孤獨，很少和賓客接觸，但祇要有酒，縱使他不認識主人，也會坐下來和大家一起喝酒。有時他做主人的時候，在席上喝酒先醉，便對客人說：「我醉欲眠卿且去。」他有一張無絃的

ch'in, without any strings left. It was an ancient instrument that could be played in an extremely slow manner and only in a state of perfect mental calm. After a feast, or when feeling in a musical mood, he would express his musical feelings by fondling and fingering this stringless instrument. "I appreciate the flavor of music; what need have I for the sounds from the strings?"

Humble and simple and independent, he was extremely chary¹ of company. A magistrate, one Wang, who was his great admirer, wanted to cultivate his friendship, but found it very difficult to see him. With his perfect naturalness he said, "I'm keeping to myself because by nature I'm not made for the life of society, and I am staying in the house because of an ailment. Far be it from me to act in this manner in order to acquire a reputation for being high and aloof." Wang therefore had to plot with a friend in order to see him; this friend had to induce him to leave his home, by inviting him to a feast and an accidental meeting. When he was halfway and stopped at a pavilion, wine was presented. T'ao's eyes brightened and he gladly sat down to drink, when Wang, who had been hiding nearby, came out to meet him. And he was so happy that he remained there talking with him the whole afternoon, and forgot to go on to his friend's place. Wang saw that he had no shoes on his feet and ordered his

1. chary 謹慎. 2. cultivate his friendship 跟他結交.

琴，這是一種古代的樂器，他只能在心情很平靜的時候，慢慢地彈弄。他和朋友喝酒後，或是有興緻想玩玩音樂時，便撫撫這張無絃的琴。他說：「但識琴中趣；何勞絃上聲？」

他謙遜，單純而自負，交友尤慎。刺史王弘很是欽仰，想和他交朋友，可是無從謀面。他嘗很自然地說：「我性不狎世，因疾守用，幸非潔志慕聲。」王弘只好和一個朋友用計賺他；由這個朋友去邀他喝酒，走到半路停下來，在一個涼亭裏歇腳，那裏擺起酒食，陶淵明真的欣然就坐下來喝酒，那時王弘早已隱身在附近的地方，這時候便走出來和他相見。他非常高興，於是歡宴終日，連朋友的地方也忘記去了。王弘見陶淵明無履，就叫他的左

subordinates¹ to make a pair for him. When these minor officials asked for the measurements, he stretched forth his feet and asked them to take the measure. And thereafter, whenever Wang wanted to see him, he had to wait in the forest or around the lake, so that perchance he might meet the poet. Once when his friends were brewing wine, they took his linen turban to use it as a strainer,² and after the wine had been strained, he wound the turban again around his head.

There was then in the great Lushan Mountains, at whose foot he lived, a great society of illustrious Zen³ Buddhists, and the leader, a great scholar, tried to get him to join the Lotus Society. One day he was invited to come to a party, and his condition was that he should be allowed to drink. This breaking of the Buddhist rule was granted him and he went. But when it came to putting his name down as a member, he "knitted his brows and stole away." This was a society that so great a poet as Hsieh Lingyün had been very anxious to join, but could not get in. But still the abbot courted his friendship and one day he invited him to drink, together with another great Taoist friend. They were then a company of three; the abbot, representing Buddhism, T'ao representing Confucianism,⁴ and the other friend representing Taoism. It had been the abbot's

1. subordinates 下屬. 2. strainer 濾器. 3. Zen 禪宗. 4. Confucianism 儒教.

右爲他做履。當請他量履的時候，陶淵明便把腳伸出來，給他們去量。此後凡是王弘要和他見面時，總得在林澤間等候他，冀或偶得一遇。有一次，他的朋友們在煮酒，就把他頭戴的葛巾來漉酒，用過了還他，他又把葛巾戴在頭上了。

那時在廬山（他便住在廬山之麓）上，有一個聞名的禪宗，叫做白蓮社，是由一位大學者所主持。這位學者想邀他入社。有一天請他赴宴，他提出的條件是在席上要許可喝酒。這一次破例的違犯佛教徒們的戒條竟獲答應。當他正要簽名入社時，他却又「攢眉而去。」這一個禪社正是另一個大詩人謝靈運很想加入的，可是不得其門而入。後來那位方丈想跟陶淵明做一個朋友，所以他請了另一位道人和他一起喝酒。他們三個人；那個方丈代表佛教，陶淵明代表儒教，那個朋友代表道家。那位方丈曾立過一個

life vow never to go beyond a certain bridge in his daily walks, but one day when he and the other friend were sending T'ao home, they were so pleasurably occupied in their conversation that the abbot went past the bridge without knowing it. When it was pointed out to him, the company of three laughed. This incident of the three laughing old men became the subject of popular Chinese paintings, because it symbolized¹ the happiness and gaiety of three care-free, wise souls. representing three religions united by the sense of humor.

And so he lived and died, a carefree and conscience-free,² humble peasant-poet, and a wise and merry old man. But something in his small volume of poems on drinking and the pastoral life, his three or four casual essays, one letter to his sons, three sacrificial prayers (including one to himself), and some of his remarks handed down to posterity shows a sentiment and a genius for harmonious living that reached perfect naturalness and never has yet been surpassed.³ It was this great love of life that was expressed in the poem weich he wrote one day in November, A. D 405, when he decided to lay down the burdens of the magistrate's office.

Ah, homeward bound I go! why not go home, seeing that my field and garden with weeds are overgrown? Myself have made my soul serf⁴ to my body: why have vain regrets and mourn alone?

1. symbolized 象徵. 2. conscience-free 心地坦白的. 3. surpassed 超過, 勝過. 4. serf 奴役.

誓說終生不再走某一座橋，可是有一天，當他和他的朋友送陶淵明回家時，他們談得非常高興，大家都不知不覺地走過了那橋，當經提起後，三人不禁大笑。這三位大笑的老人，後來便成為中國繪畫上常用的題材，這個故事象徵着三位無憂無慮的智者的歡樂。象徵着三個宗教的代表人物在幽默感中團結一致的歡樂。

他就是這樣地過了一生，做一個無憂無慮的，心地坦白的謙遜單純的農家詩人，一個智慧而快樂的老人。在他那本關於喝酒和田園生活的小詩集，三四篇偶然衝動而寫出來的文章，一封給他兒子的信，三篇祭文，（一篇是自祭文）和遺留給子孫的一些話裏，我們看出一種造成那和諧生活的情感和天才；這種和諧的生活已達到了爐火純青的境地，從沒有過比他卓越的。他在歸去來辭那首賦裏所表現的就是這種愛好人生的情感。這篇名作是在公歷四〇五年十一月當他決定辭去那縣令的時候寫的。

歸去來兮！田園將蕪，胡不歸？既自以心為形

役！奚惆悵而獨悲？

Fret not over bygones and the forward
 you ney take. Only a short distance have I gone
 astray,¹ and I know today I am right, if yesterday
 was a complete mistake

Lightly floats and drifts the boat, and gently
 flows and flaps my gown. I inquire the road of a
 wayfarer, and sulk² at the dimness of the dawn.

Then when I catch sight of my old roofs, joy
 will my steps quicken. Servants will be there
 to bid me welcome, and waiting at the door are
 the greeting children.

Gone to seed, perhaps, are my garden paths,
 but there will still be tie chrysanthemums³ and
 the pine! I shall lead the youngest boy in by
 the hand, and on the table there stands a cup
 full of wine!

Holding the pot and cup I give myself a
 drink, happy to see in the courtyard the hanging
 bough. I lean upon the southern window with
 an immense satisfaction, and note that the little
 place is cosy enough to walk around.

The garden grows more familiar and in-
 teresting with the daily walks. What if no one
 ever knocks at the always closed door! Carrying
 a cane I wander at peace, and now and then look
 aloft to gaze at the blue above.

1. astray 迷途. 2. sulk 愠怒, 抑鬱不樂. 3. chrysanthemums
 菊花.

悟已往之不諫，知來者之可追。實迷途其未遠，
覺今是而昨非。

舟搖搖以輕颺，風飄飄而吹衣，問征夫以前路，
恨晨光之熹微；

乃瞻衡宇，載欣載奔。僮僕歡迎，稚子候門。

三徑就荒，松菊猶存。攜幼入室，有酒盈樽！

引壺觴以自酌，盼庭柯以怡顏。倚南牕以寄傲，
審容膝之易安。

圓日涉以成趣。門雖設而常關！策扶老以流憩，
時矯首而遐觀。

There the clouds idle away from their mountain recesses¹ without any intent or purpose, and birds, when tired of their wandering flights, will think of home. Darkly then fall the shadows and, ready to come home, I yet fondle the lonely pines and loiter around.

Ah, homeward bound I go! Let me from now on learn to live alone! The world and I are not made for one another, and why drive round like one looking far what he has not found?

Content shall I be with conversations with my own kin, and there will be music and books to while away the hours. The farmers will come and tell me that spring is here and there will be work to do at the western farm.

Some order covered wagons; some row in small boats. Sometimes we explore quiet, unknown ponds, and sometimes we climb over steep, rugged mounds.²

There the trees, happy of heart, grow marvelously green, and spring water gushes forth with a gurgling sound. I admire how things grow and prosper according to their seasons, and feel that thus, too, shall my life go its round.

1. recesses 隱所, 幽處. 2. mounds 崗, 邱陵.

雲無心以出岫，鳥倦飛而知還。景翳翳以將入，
撫孤松而盤桓。

歸去來兮！請息交以絕游！世與我而相違，復駕
言兮焉求？

悅親戚之情話，樂琴書以消憂。農人告余以春
及，將有事於西疇。

或命巾車；或掉孤舟。既窈窕以尋壑，亦崎嶇而
經邱。

木欣欣以向榮，泉涓涓而始流。羨萬物之得時，
感吾生之行休。

Enough! How long yet shall I this mortal shape keep? Why not take life as it comes, and why hustle and bustle¹ like one on an errand bound?

Wealth and power are not my ambitions, and unattainable is the abode of the gods! I would go forth alone on a bright morning, or perhaps, planting my cane, begin to pluck the weeds and till the ground.

Or I would compose a poem beside a clear stream, or perhaps go up Tungkao and make a long-drawn call on the top of the hill. So would I be content to live and die, and without questionings of the heart, gladly accept Heaven's will.²

1. hustle and bustle 忙碌奔走. 2. Heaven's will 天意, 天命.

已矣乎！寓形宇內復幾時？曷不委心任去留，胡
爲遑遑欲何之？

富貴非吾願，帝鄉不可期！懷良辰以孤往，或櫓
杖而耘耔。

登東臬以舒嘯，臨清流而賦詩。聊乘化以歸盡，
樂夫天命復奚疑。

THE EPIGRAMS OF CHANG CH'AO

The enjoyment of nature does not lie merely in art and painting. Nature enters into our life as a whole. It is all sound and color and shape and moon and atmosphere, and man as the perceiving artist of life begins to select the proper moods of nature harmonize them with his own. This is the attitude of all Chinese writers of poetry or prose, but I think its best expression is found in the epigrams of Chang Ch'ao (mid-seventeenth century), in his book *Yumengying* (or *Sweet Dream Shadows*). This is a book of literary maxims, of which there are many collections, but none comparable to those written by Chang Ch'ao himself. Such literary maxims stand in relation to popular proverb as the fairy tales of Anderson stand in relation to old English fairy tales, or as Schubert's art songs stand in relation to folk melodies.

張潮的警句

大自然的享受不止限於藝術和繪畫。大自然是整個地進入我們的人生裏。牠是有聲，有色，有形狀，有情感，有氣息，而人類是認識人生的藝術家，他開始便選擇大自然的各種適當的情調，使他自己的跟牠們和諧起來。中國的作家作詩和行文時都是抱了這樣的態度，可是我以為最佳的表現是在張潮（十七世紀中葉的作家）的警句之作幽夢影一書裏。這是一冊文藝的格言的著作，這類作品的專集有許多，但沒有一本能及得上張潮自己所作的。這種文藝的格言跟一般的格言著作的關係，正如安徒生的童話跟古代英國童話關係那樣，或者是修貝德的藝術歌曲跟民歌的關係那樣。

THE EPIGRAMS OF CH'ANG CH'AO

On What is Proper

It is absolutely necessary that flowers should have butterflies, hills should have springs, rocks should have moss,¹ water should have water-cress,² tall trees should have entwining creepers, and human beings should have hobbies. One should enjoy flowers in the company of beauties, get drunk under the moon in the company of charming friends, and enjoy the light of snow in the company of highminded³ scholars. Planting flowers serves to invite butterflies, piling up rocks serves to invite the clouds, planting pine trees serves to invite the wind, keeping a reservoir of water serves to invite duckweed, building a terrace serve to invite the moon, planting banana trees serves to invite the rain, and planting willow trees serves to invite the cicada.⁴

One always gets a different feeling when looking at hills from the top of a tower, looking at snow from a city wall, looking at the moon in the lamp-light, looking at colored clouds in a boat, and looking at beautiful women in the room. Rocks lying near a plum tree should look "antique", those beneath a pine tree should look "stupid" those by the side of

1. moss 青苔. 2. water-cress 水藻. 3. highminded 高尚的.
4. cicada 蟬.

張 潮 的 警 句

論 何 者 爲 宜

花不可以無蝶，山不可以無泉，石不可以無苔，水不可以無藻，喬木不可以無藤蘿，人不可以無癖。賞花宜對佳人，醉月宜對韻人，映雪宜對高人。藝花可以邀蝶，壘石可以邀雲，栽松可以邀風，貯水可以邀萍，築臺可以邀月，種蕉可以邀雨，植柳可以邀蟬。

樓上看山，城頭看雪，燈前看月，舟中看霞，月下看美人，另是一番情境。梅邊之石宜古，松下之石宜拙，竹傍之石宜瘦，盆內之石宜巧。有青山方有綠水，水惟借色

bamboo trees should look "slender," and those inside a flower basin should be exquisite. Blue waters come from green hills, for the water borrows its color from the hills; good poems come from flavory wine, for poetry begs its inspiration¹ from the wine. When the mirror meets with an ugly woman, when a rare ink-stone finds a vulgar owner, and when a good sword is in the hands of a common general, there is utterly nothing to be done about it.

On Flowers and Women

One should not see flowers wither, see the moon decline below the horizon, or see beautiful women die in their youth. One should see flowers when they are in bloom, after planting the flowers; should see the moon when it is full, after waiting for the moon; should see a book completed, after starting to write it; and should see beautiful women when they are gay and happy. Otherwise our purpose is defeated.

One should look at beautiful ladies in the morning toilet after they have powdered² themselves. There are faces that are ugly but stand looking at,³ and other faces that do not stand looking at although not ugly; there are writings which are lovable although ungrammatical, and there are other writings which are extremely grammatical, but are disgusting. This is something that I cannot explain to superficial⁴

1. inspiration 靈感. 2. powdered 傅粉. 3. stand looking at 可以一觀. 4. superficial 淺薄的.

於山；有美酒便有佳詩，詩亦乞靈於酒。鏡不幸而遇嫫母，

硯不幸而遇俗子，劍不幸而遇庸將，皆無可奈何之事。

論 花 與 美 人

花不可見其落，月不可見其沉，美人不可見其夭。種

花須見其開，待月須見其滿，著書須見其成，美人須見其

暢適，方有實際；否則皆爲虛設。

看曉粧宜于傅粉之後。貌有醜而可觀者，有雖不醜而

不足觀者；文有不通而可愛者，有雖通而極可厭者。此未

易與淺人道也。以愛花之心愛美人，則領略自饒別趣；以

persons. If one loves flowers with the same heart that he loves beauties, he feels a special charm in them: if one loves beautiful women with the same heart that he loves flowers, he feels a special tenderness and protective affection.

Beautiful women are better than flowers because they understand human language, and flowers are better than beautiful women because they give off fragrance; but if one cannot have both at the same time, he should forsake the fragrant ones and take the talking ones. In putting flowers in liver-colored vases, one should arrange them so that the size and height of the vase match with those of the flowers, while the shade and depth of its color should contrast with them. Most of the flowers that are seductive¹ and beautiful are not fragrant, and flowers that have layers upon layers of petals mostly are ill-formed. Alas, rare is a perfect personality! Only the lotus combines both.

The plum flower makes a man feel highminded, the orchid makes a man feel secluded, the chrysanthemum makes a man simple-hearted, the lotus makes a man contented, the spring *hait'ang* makes a man passionate, the peony makes a man chivalrous, the bamboo and the banana tree make a man charming, the autumn *hait'ang* makes a man graceful, the pine tree makes a man feel like a recluse, the *wut'ung*² (*sterculia platanifolia*) makes a man clean-hearted

1. seductive 誘惑的. 2. wut'ung 梧桐.

愛美人之心愛花，則護惜倍有深情。

美人之勝於花者，解語也；花之勝於美人者，生香也。二者不可得兼，含生香而解語者也。養花膽瓶，其式之高低大小須與花相稱；而色之淺深濃淡，又須與花相反。凡花色之嬌媚者多不甚香，瓣之千層者多不結實。甚矣全才之難也！兼之者，其惟蓮乎。

梅令人高，蘭令人幽，菊令人野，蓮令人淡，春海棠令人豔，牡丹令人豪，蕉與竹令人韻，秋海棠令人媚，松令人逸，桐令人清，柳令人感。所謂美人者，以花爲貌，

and the willow makes a man sentimental. If a beauty should have the face of a flower, the voice of a bird, the soul of the moon, the expression of a willow, the charm of an autumn lake, bones of jade and skin of snow, and heart of poetry, I should be perfectly satisfied.

If there are no books in this world, then nothing need be said, but since there are books, they must be read; if there is no wine, then nothing need be said, but since there is wine, it must be drunk; if there are no famous hills, then nothing need be said, but since there are, they must be visited; if there are no flowers and no moon, then nothing need be said, but since there are, they must be enjoyed and "played"; if there are no talented men and beautiful women, then nothing need be said, but since there are, they must be loved and protected. The reason why a looking-glass doesn't become the enemy of ugly-looking women is because it has no feeling; if it had, it certainly would have been smashed to pieces.¹

One feels tender toward even a good potted flower that he has just bought; how much more should he be tender toward a "talking flower!" Without wine and poetry, hills and water would exist for no purpose; without the company of beautiful ladies, flowers and the moon would be wasted. Talented men who are at the same time handsome, and beautiful ladies who at the same time can write, can never live a long life.

1. smashed to pieces 碎裂, 粉碎.

以鳥爲聲，以月爲神，以柳爲態，以玉爲骨，以冰雪爲膚，以秋水爲姿，以詩詞爲心，吾無間然矣。

天下無書則已，有則必當讀；無酒則已，有則必當飲；無名山則已，有則必當遊；無花月則已，有則必當賞玩；無才子佳人則已，有則必當愛慕憐惜。嬌顏陋質，不與鏡爲仇者，亦以鏡爲無知之死物耳；使鏡而有知，必遭撲破矣。

買得一本好書，猶且愛護而憐惜之：矧其爲「解語花」乎。若無詩酒，則山水爲具文；若無佳麗，則花月皆虛設。才子而美姿容，佳人而工著作⁰，斷不能永年者。耶獨爲

This is not only because the gods are jealous of them but because this type of person is not only the treasure of all ages, so that the Creator doesn't want to leave them in this world too long, for fear of sacrilege.¹

On Hills and Water

Of all the things in the universe, those that touch man most profoundly are: the moon in heaven, the *ch'in* in music, the cuckoo among animals, and the willow tree among plants. To worry with the moon about clouds, to worry with books about moths, to worry with flowers about storms, and to worry with talented men and beautiful women about a harsh fate² is to have the heart of a Buddha.

An ancient writer said that if there were no flowers and moon and beautiful women, he would not want to be born in this world, and I might add, if there were no pen and ink and chess and wine, there was no purpose in being born a man. The light of hills, the sound of water, the color of the moon, the fragrance of flowers, the charm of literary men, and the expression of beautiful women are all illusive and indescribable. They make one lose sleep dreaming about them and lose appetite³ thinking about them. The snow reminds one of a high-minded scholar; the flower reminds one of beautiful ladies; wine reminds one of good swordsmen; the moon reminds one of good

1. sacrilege 瀆神. 2. harsh fate 嚴酷命運. 3. ap etite 胃口.

造物之所忌，蓋此種原不獨爲一時之寶，乃古今萬世之寶，故不欲久留人世以娶妻耳。

論 山 水

物之能感人者：在天莫如月，在樂莫如琴，在動物莫如鶻，在植物莫如柳。爲月憂雲，爲書憂蠹，爲花憂風雨，爲才子佳人憂命薄，真是菩薩心腸。

昔人云：「若無花、月、美人，不願生此世界。」子益一語云：「若無翰、墨、棋、酒，不必定作人身。」山之光，水之聲，月之色，花之香，文人之韻致，美人之姿態，皆無可名狀，無可執著；真足以攝召魂夢，顛倒情思。因雪想高士；因花想美人；因酒想俠客；因月想好

friends; and hills and water remind one of good verse and good prose that the author himself is pleased with.

There are landscapes in painting, landscapes in dreams, and landscapes in one's breast. The beauty of landscapes on earth lies in depth and irregularity¹ of outline; the beauty of landscapes in painting lies in the freedom and luxuriousness of the brush and ink; the beauty of landscapes in dreams lies in their strangely changing views; and the beauty of landscapes in one's breast lies in the fact that everything is in its proper place. For places that we pass by during our travel, we need not be fastidious² in our artistic demands, but for places where we are going to settle down for life we must be fastidious in such demands. The bamboo shoot is a phenomenon³ among the vegetables; the *lich'i* is a phenomenon among fruits; the crab is a phenomenon among aquatic animals; wine is a phenomenon among our foods and drinks; the moon is a phenomenon in the firmament, the West Lake is a phenomenon among hills and waters; and the Sung lyrics (*ts'e*) and Yüan dramatic poems (*ch'ü*) are phenomena in literature.

In order to see famous hills and rivers, one must have also predestined luck;⁴ unless the appointed time has come, one has no time to see them even though they are situated within a dozen miles. The images in a looking-glass are portraits in color, but

1. irregularity 不規則. 2. fastidious 苛求的 3. phenomenon 稀有之事物. 4. predestined luck 前緣, 定命.

友；因山水想得意詩文。

有地上之山水，有畫上之山水，有夢中之山水。有胸中之山水。地上者妙在邱壑深邃；畫上者妙在筆墨淋漓；夢中者妙在景象變幻；胸中者妙在位置自如。遊歷之山水，不必過求其妙，若因之卜居，則不可不求其妙。筍爲蔬中尤物；荔枝爲果中尤物；蟹爲水族中尤物；酒爲食飲中尤物；月爲天文中尤物；西湖爲山水中尤物；詞曲爲文字中尤物。

遊玩山水亦復有緣；苟機緣未至，則雖近在數十里之內，亦無暇到也。鏡中之影，著色人物也，月下之影，寫

the images [shadows] under a moonlight are sketches. The images in a looking-glass are paintings with solid outlines, but the images under a moonlight are "paintings without bones." The images of hills and waters in the moon are geography in heaven, and the images of stars and the moon in water are astronomy on earth.

On Spring and Autumn

Spring is the natural frame of mind of heaven; autumn is one of its changing moods. The ancient people regarded winter as the "extra" [or resting period] of the other three seasons, but I think we should regard summer as the season of "three extras": getting up at a summer dawn is the extra of the night; sitting at a summer night is the extra of the day; and an afternoon nap is the extra of social intercourse.¹ Indeed, "I love the long summer days," as an ancient poet says. One should discipline oneself in the spirit of autumn, and deal with others in the spirit of autumn; good Sung lyrics and Yüan dramatic poems should have the spirit of spring.

On Sounds

One should listen to the sounds of birds in spring, to the sounds of cicadas in summer, to the sounds of

1. social intercourse 社交, 交遊.

意人物也；鏡中之影，鉤邊畫也。月下之影，「沒骨畫」也。月中山河之影，天文中地理也；水中星月之象，地理中天文也。

論 春 秋

春者，天之本懷；秋者，天之別調。古人以冬爲「三餘」，予謂當以夏爲「三餘」：晨起者夜之餘；夜坐者晝之餘；午睡者應酬人事之餘。古人詩曰：「我愛夏日長，」洵不誣也。律己宜帶秋氣，處世宜帶春氣。詩文之體得秋氣爲佳；詞曲之體得春氣爲佳。

論 聲

春聽鳥聲，夏聽蟬聲，秋聽蟲聲，冬聽雪聲；白晝聽

insects in autumn and the sounds of snowfall in winter; he should listen to the sounds of playing chess in the daytime, the sounds of flute¹ under the moonlight, the sounds of pine trees in the mountains, and the sounds of ripples² on the waterside. Then he shall not have lived in vain. But when a young loafer starts a racket in the street or when one's wife is scolding, one might just as well be deaf. Hearing the sound of geese makes one feel like in Nanking; hearing the sound of oars makes one feel like in Soochow, Ch'angchow and Huchow; hearing the sound of waves on the beach makes one feel like being in Chekiang; and hearing the sound of bells beneath the necks of thin horses makes one feel like being on the road to Sian.

All sounds should be listened to at a distance only the sounds of the Ch'in can be listened to both at a distance and nearby. There is a special flavor about one's ears when listening to *ch'in* music under pine trees, listening to a flute in the moonlight, listening to Buddhist chants³ in the mountains. There are four kinds of sounds of water: the sounds of cataracts, of gushing springs, of rapids, and of gulleys.⁴ There are three kinds of sounds of wind: the sounds of "pine waves," of autumn leaves, and of storm upon the water. There are two kinds of sounds of rain: the sounds of raindrops upon the leaves of *wu'tung* and lotus, and the sounds of rain water coming down from the eaves into bamboo pails.

1. flute 簫. 2. ripples 潺潺之聲. 3. chant 誦經. 4. gulleys 小谷.

棋聲，月下聽簫聲，山中聽松聲，水際聽欸乃聲，方不虛此生耳。若惡少斥辱，悍妻詬詈，真不若耳聾也。聞鶉聲如在白門；聞櫓聲如在三吳；聞灘聲如在浙江；聲羸馬項下鈴鐸聲，如在長安道上。

凡聲皆宜遠聽；惟聽琴則遠近皆宜。松下聽琴月下聽簫，澗邊聽瀑布，山中聽梵唄，覺耳中別有不同。水之爲聲有四：有瀑布聲，有流泉聲，有灘聲，有溝澮聲。風之爲聲有三：有松濤聲，有秋葉聲，有波浪聲。雨之爲聲有二：有梧葉荷葉上聲，有承簷溜竹筩中聲。

On Rain

This thing called rain can make the days seem short and the night seem long. A spring rain is like an Imperial edict¹ conferring an honor; a summer rain is like a writ of pardon for a condemned criminal; an autumn rain is like a dirge.² A rainy day in spring is suitable for reading; a rainy day in summer is suitable for playing chess; a rainy day in autumn is suitable for going over things in the trunks or in the attic; and a rainy day in winter is suitable for drinking. I would write a letter to the God of Rain and tell him that rain in spring should come after the fifteenth of the first moon [when the Lantern Festival³ is over], and continue till ten days before *ch'ingming* [the third day of the third moon, at which time the peach-trees begin to blossom], and come also at *kuyü* [time for planting rice]; that summer rain should come in the first and last ten days of every month [so as not to interfere with our enjoyment of the moon]; that autumn rain should come in the first and last ten days of seventh and the ninth moon [leaving the eighth moon, or mid-autumn, entirely dry for enjoyment of the harvest moon]; and that as for the three months of winter, no rain is called for at all.

1. imperial edict 聖旨. 2. dirge 輓歌. 3. Lantern Festival 燈節, 上元節.

論 雨

雨之爲物，能令晝短，能令夜長。春雨如恩詔；夏雨如赦書；秋雨如輓歌。春雨宜讀書；夏雨宜弈棋；秋雨宜檢藏；冬雨宜飲酒。吾欲致書雨師：春雨宜始於上元節後，至清明十日前之內，及穀雨節中；夏雨宜於每月上弦之前及下弦之後；秋雨宜於孟秋季秋之上下二旬；至若三冬，正可不必雨也。

On the Moon, Wind and Water

One is exasperated¹ at the crescent moon for declining so early, and exasperated at the waning moon in its third quarter for coming up so late. To listen to a Buddhist lesson under the moon makes one's mental mood more detached; to discuss sword-manship under the moon makes one's courage more inspired; to discuss poetry under the moon makes one's personal flavor more charming in seclusion; and to look at beautiful women under the moon makes one's passion deeper. The method of "playing" the moon is to look up at it from a low place when it is clear and bright, and to look down at it from a height when it is hazy² and unclear. The spring wind is like tea; the autumn wind is like smoke; and the winter wind is like ginger.

On Leisure and Friendship

Only those who take leisurely what the people of the world are busy about can be busy about what the people of the world take leisurely. There is nothing that man enjoys more than leisure, and this does not mean that one simply does nothing during that time. Leisure enables one to read, to travel to famous places,

1. exasperated 激怒. 2. hazy 朦朧的

論 風 月

新月恨其易沉，缺月恨其遲上。月下聽禪，旨趣益遠；月下說劍，肝膽益真；月下論詩，風致益幽；月下對美人，情意益篤。玩月之法：皎潔則宜仰觀，朦朧則宜俯視。春風如酒；夏風如茗；秋風如烟；冬風如薑芥。

論 閒 與 友

天下有一人知己，可以不恨。能閒世人之所忙者，方能忙世人之所閒。人莫樂於閒，非無所事事之謂也。閒則能讀書，閒則能遊名勝，閒則能交益友，閒則能飲酒，閒

to form beneficial friendships, to drink wine, and to write books. What greater pleasures can there be in the world than these? When a cloud reflects the sun, it becomes a colored cloud (*hsia*),¹ and when a spring gullet flows over a cliff, it becomes a waterfall. By a different association, it is given a new name. That is why friendship is so valuable.

When celebrating the Lantern Festival on the fifteenth of the first moon, one should drink with nonchalant² friends; when celebrating the Dragon Boat Festival on the fifth of the fifth moon, one should drink with handsome friends; when celebrating the annual reunion of the Cowherd and the Spinning Maid³ in Heaven on the seventh day of the seventh moon, one should drink with friends who have charm; when looking at the harvest moon, at the Mid-Autumn Festival, one should drink with quiet or mild-tempered friends; when going up to high mountains on the ninth day of the ninth moon, one should drink with romantic friends. To talk with learned friends is like reading a rare book; to talk with poetic friends is like reading the poems and prose of distinguished writers; to talk with friends who are careful and proper in their conduct is like reading a novel or romance.

Every quiet scholar is bound to have⁴ some bosom friends. By "bosom friends" I do not mean necessarily those who have sworn a life-and-death friendship

1. *hsia* 霞 2. nonchalant 冷淡, 漫不關心 3. the Cowherd and the Spinning Maid 牛郎與織女 4. bound to have 必須有的.

則能著書。天下之樂，孰大於是？雲映日而成霞，泉挂岩而成瀑。所托者異，而名亦因之。此友道之所以可貴也。

上元須酌豪友；端午須酌麗友；七夕須酌韻友；中秋須酌淡友；重九須酌逸友。對淵博友如讀異書；對風雅友如讀名人詩文；對謹飭友如讀聖賢經傳；對滑稽友如閱傳奇小說。

一介之士，必有密友。密友不必定是刎頸之交。大率

with us. Generally bosom friends are those who, although separated by hundreds or thousands of miles, still have implicit¹ faith in us and refuse to believe rumors against us; those who on hearing a rumor, try every means to explain it away; those who in given moments advise us as to what to do and what not to do; and those who at the critical hour come to our help, and, sometimes without our knowing, undertake of their own accord to settle a financial account, or make a decision, without for a moment questioning whether by doing so they are not making themselves open to criticism² of perhaps injuring our interests.

It is easier to find bosom friends ("those who know our hearts") among friends than among one's wife and concubines, and it is still more difficult to find a bosom friend in the relationship between ruler and ministers. A "remarkable book" is one which says things that have never been said before, and a "bosom friend" is one who unburdens³ to us his family secrets. Living in the country is only enjoyable when one has got good friends with him. One soon gets tired of the peasants and woodcutters who know only how to distinguish the different kinds of grains and to forecast the weather. Again, among the different kinds of friends, those who can write poems are the best, those who can talk or hold a conversation come second, those who can paint come next, those

1. implicit 完全的. 2. criticism 批評. 3. unburdens 吐露, 宣洩.

雖千百里之遙，皆可相信，而不爲浮言所動；聞有謗之者，卽多方爲之辯析而後已；事之宜行宜止者，代爲籌畫決斷；或事當利害關頭，有所需而後濟者，卽不必與聞，亦不慮其負我與否，竟爲力承其事，此皆所謂密友也。

求知己於朋友易；求知己於妻妾難；求知己於君臣則尤難之難。發前人未發之論，方是奇書；言妻子難言之情，乃爲密友。鄉居須得良朋始佳。若田夫樵子，僅能辨五穀而測晴雨，久且數未免生厭矣。而友之中又當以能詩爲第一，能談次之，能畫次之，能歌又次之，解觴政者又次之。

who can sing come fourth, and those who understand wine games come last.

On Books and Reading

Reading books in one's youth is like looking at the moon through a crevice;¹ reading books in middle age is like looking at the moon in one's courtyard; and reading books in old age is like looking at the moon on an open terrace. This is because the depth of benefits of reading varies in proportion to the depth of one's own experience. Only one who can read books without words [*i. e.*, the book of life] can say strikingly beautiful things; and only one who understands truth difficult to explain by words can grasp the highest Buddhist wisdom. All immortal literature of the ancients and the moderns was written with blood and tears. *All Men Are Brothers* (*Shuihu*) is a book of anger, *The Monkey Epic*² (*Hsiyuchi*) is a book of spiritual awakening, and *Gold-Vase Plum* (*Chinp'ingmei*) [a pornographic novel] is a book of sorrow. Literature is landscape on the desk, and a landscape is literature on the earth.

Reading is the greatest of all joys, but there is more anger than joy in reading history. But after all there is pleasure in such anger. One should read the classics in winter, because then one's mind is more concentrated; read history in summer, because one has

1. crevice 罅隙. 2. Epic 敘事詩.

論書與讀書

少年讀書，如隙中窺月；中年讀書，如庭中望月；老年讀書，如臺上玩月。皆以閱歷之淺深，爲所得之淺深耳。能讀無字之書，方可得驚人妙句；能會難通之解，方可參最上禪機。古今至文，皆血淚所成。水滸傳是一部怒書，西遊記是一部悟書，金瓶梅是一部哀書。文章是案頭之山水，山水是地上之文章。

讀書最樂，若讀史書則喜少怒多，究之怒處亦樂處也。讀經宜冬，其神專也；讀史宜夏，其時久也；讀諸子

more time; read the ancient philosophers in autumn, because they have such charming ideas; and read the collected works of later authors in spring, because then Nature is coming back to life. When literary men talk about military affairs, it is mostly military science in the studio [literally, "discussing soldiers on paper"]; and when military generals discuss literature, it is mostly rumors picked up on hearsay.¹ A man who knows how to read finds everything becomes a book wherever he goes: hills and waters are also books, and so are chess and wine, and so are the moon and flowers. A good traveler finds that everything becomes a landscape wherever he goes: books and history are landscapes, and so are wine and poetry, and so are the moon and flowers.

An ancient writer said that he would like to have ten years devoted to reading, ten years devoted to travel and ten years devoted to preservation and arrangement of what he had got. I think that preservation should not take ten years and two or three years should be enough. As for reading and travel, I do not think even twice or five times the period suggested would be enough to satisfy my desires. To do so one would have to live three hundred years, as Huang Chiuyen says. The ancient people said that "poetry becomes good only after one becomes poor or unsuccessful," for the reason that an unsuccessful man usually has a lot of things to say, and it is thus easy

1. hearsay 傳聞, 風說.

宜秋，其致別也；讀諸集宜春，其機暢也。文人讀武事，大都紙上談兵；武將論文章，半屬道聽塗說。善讀書者，無之而非書：山水亦書也，棋酒亦書也，花月亦書也。善遊山水者，無之而非山水：史書亦山水也，詩酒亦山水也，花月亦山水也。

昔人欲以十年讀書，十年遊山，十年檢藏。予謂檢藏儘可不必十年，只二三載足矣。若讀書與遊山，雖或相倍蓰，恐亦不足以償所願也。必也如黃九烟前輩之所云「人生必三百歲」而後可乎？古人云：「詩必窮而後工，」蓋窮則語多感慨，易於見長耳。若富貴中人，既不可憂貧歎

to show himself to advantage. How can the poetry of the rich and successful people be good when they neither sigh over their poverty nor complain about their being unpromoted, and when all they write about are the wind, the clouds, the moon and the dew? The only way for such a person to write poetry is to travel, so that all he sees on his way, the hills and rivers and people's customs and ways of life, and perhaps the sufferings of people during war or famine, may all go into his poems. Thus borrowing from the sorrows of other people, for the purpose of his own songs and sighs, one can write good poetry without waiting to be poor or unsuccessful.

On Living in General

Passion holds up the bottom of the universe and genius paints up its roof. Better be insulted by common people than be despised by gentlemen; better be flunked² by an official examiner than be unknown to a famous scholar. A man should so live as to be like a poem, and a thing should so look as to be like a picture. There are scenes which sound very exquisite,³ but are really sad and forlorn, as for instance a scene of mist and rain; there are situations which sound very poetic, but are really hard to bear, as for instance sickness and poverty; and there are sounds which seem charming when mentioned, but are really vulgar, as for instance the voices of girls selling flowers.

1. famine 饑饉. 2. flunked 失敗. 3. exquisite 優秀, 高尚.

賤，所談者不過風雲月露而已，詩安得佳？苟思所變，計惟有出遊一法。卽以所見之山川風土，物產人情，或當瘡痍兵燹之餘，或值旱潦災祲之後，無一不可寓之詩中。借他人之窮愁，以供我之詠歎，則詩亦不必待窮而後工也。

論一般生活

「情」之一字，所以維持世界；「才」之一字，所以粉飾乾坤。寧爲小人之所罵，毋爲君子之所鄙；寧爲盲主司之所擯棄，毋爲諸名宿之所不知。人須求可入詩，物須求可入畫。景有言之極幽，而實蕭索者，烟雨也；境有言之極雅，而實難堪者，貧病也；聲有言之極韻而實粗鄙者，賣花聲也。

I cannot be a farmer myself, and all I can do is to water the garden; I cannot be a woodcutter myself, and all I can do is to pull out the weeds. My regrets, or things that exasperate me, are ten: (1) that book bags are easily eaten by moths, (2) that summer nights are spoiled by mosquitos, (3) that a moon thrace easily leaks, (4) that the leaves of chrysanthemums often wither, (5) that pine trees are full of big ants, (6) that bamboo leaves fall in great quantities upon the ground, (7) that the cassia and lotus flowers easily wither, (8) that *pilo* plant often conceals snakes, (9) that flowers on a trellis have thorns, and (10) that porcupines¹ are often poisonous to eat. It is extremely pretty to stand outside a window and see someone writing characters on the window paper from the inside. One should be the *hsüan* [*hemerocalis flava*, a plant called "Forget-sorrow"] among the flowers, and not be the cuckoo [reputed to shed tears of blood, which grow up into azaleas]² among the birds.

To be born in times of peace in a district with hills and lakes when the magistrate is just and upright, and to live in a family of comfortable means, marry an understanding wife and have intelligent sons—this is what I call a perfect life. To have hills and valleys in one's breast enables one to live in a city as in a mountain wood, and to be devoted to clouds transforms the Southern Continent into a fairy isle.

1. porcupines 河豚魚 2. azaleas 杜鵑鳥.

躬耕吾所不能，學灌園而已矣；樵薪吾所不能，學薙草而已矣。一恨書囊易蛀；二恨夏夜有蚊；三恨月臺易漏；四恨菊葉多焦，五恨松多大蟻；六恨竹多落葉；七恨桂荷易謝；八恨薛蘿藏虺；九恨架花生刺；十恨河豚多毒。窗內人於窗紙上作字，吾於窗外觀之，極佳。當爲花中之萱草，毋爲鳥中之杜鵑。

值太平世，生湖山郡，官長廉靜，家道優裕，娶婦賢淑，生子聰慧，人生如此，可云全福。胸藏邱壑，城市不異山林；興寄烟霞，閨浮有如蓬島。‘清宵獨坐，邀月言

To sit alone on a quiet night—to invite the moon and tell her one's sorrow—to keep alone on a good night—and to call the insects and tell them one's regrets. One living in a city should regard paintings as his landscape, miniature sceneries in a pot as his garden, and books as his friends. To ask a famous scholar to teach one's children to go into a famous mountain and learn the art of writing examination essays, and to ask a famous writer to be his literary ghost—all these three things are utterly wrong. A monk need not abstain¹ from wine, he needs only abstain from vulgarity,² a red petticoat need not understand literature, she need only understand what is artistically interesting. If one is annoyed by the coming of tax-gatherers, he should pay the land taxes early; If one enjoys talking Buddhism with monks, he cannot help making contributions³ to temples from time to time.

It is easy to forget everything except this one thought of fame; it is easy to grow indifferent to everything except three cups of wine. Wine can take the place of tea, but tea cannot take the place of wine; poems can take the place of prose, but prose cannot take the place of poems; Yuan dramatic poems can take the place of Sung lyrics but Sung lyrics cannot take the place of Yuan dramatic poems; the moon can take the place of lamps, but lamps cannot take the place of the moon; the pen can take

1. abstain 戒絕, 禁. 2. vulgarity 凡庸, 鄙俗. 3. contributions 捐輸.

愁；良夜孤眠，呼蛩語恨。居城市中，當以畫幅當山水，
以盆景當苑囿，以書籍當朋友。延名師訓子弟，入名山習
舉業，丐名士代捉刀，三者都無是處。方外不必戒酒，但
須戒俗；紅裙不必通文。但須得趣。厭催租之敗意，亟宜
早完糧；喜老衲之談禪，難免常常布施。

萬事可忘，難忘者名心一段；千般易淡，未淡者美酒
三杯。酒可以當茶，茶不可以當酒；詩可以當文，文不可
以當詩；曲可以當詞，詞不可以當曲；月可以當燈，燈不

the place of the mouth, but the mouth cannot take the place of the pen; a maid servant can take the place of a man servant, but a man servant cannot take the place of a maid. A little injustice in the breast can be drowned by wine; but a great injustice in the world can be drowned only by the sword. A busy man's private garden must be situated next to his house; while a man of leisure may have his private garden separated from his house at a distance.

There are people who have the pleasures of a mountain recluse¹ lying before them and don't know how to enjoy them—fishermen, woodcutters, farmers, gardeners and monks; there are people who have the pleasures of gardens, pavilions and concubines before them and don't know how to enjoy them—rich merchants and high officials. It is easy to stand a pain, but difficult to stand an itch; it is easy to bear the bitter taste, but difficult to bear the sour taste. It is true that the ink-stone of a man of leisure should be exquisite, but a busy man's ink-stone should equally be exquisite; it is true that a concubine for pleasure should be pretty, but a concubine for the continuation of the family line should also be pretty.

The stork gives a man the romantic manner, the horse gives a man the heroic manner, the orchid gives a man the heroic manner, the orchid gives a man the recluse's manner, and the pine gives a man the grand manner of the ancients. I want one day to give a

1. recluse 隱者.

可以當月；筆可以當口，口不可以當筆；婢可以當奴，奴不可以當婢。胸中小不平，可以酒消之；世間大不平，非劍不能消也。忙人園亭，宜與住宅相連；閒人園亭，不妨與住宅相遠。

有山林隱逸之樂而不知享者：漁樵也，農圃也，緇黃也。有園亭姬妾之樂而不能享，不善享者：富商也，大僚也。痛可忍，而癢不可忍；苦可耐，而酸不可耐。閒人之硯，固欲其佳；而忙人之硯，尤不可不佳。娛情之妾，固欲其美；而廣嗣之妾，亦不可不美。

鶴令人逸；馬令人俊；蘭令人幽；松令人古。予嘗欲建一無遮大會，一祭歷代才子，一祭歷代佳人，俟遇有真

grand nudist ball,¹ first to propitiate² the spirits of the talented men of all ages, and secondly to propitiate the spirits of the beautiful women of all ages. When I have found a really high monk, then I am going to give the ball and ask him to preside at it. It is against the will of God to eat delicate food hastily, to pass gorgeous views hurriedly, to express deep sentiments superficially, to pass a beautiful day steeped in food and drinks, and to enjoy your wealth steeped in luxuries.

1. ball 舞會. 2. propitiate 祭神. 3. steeped in food and drinks 縱情酒食.

正高僧，即當爲之。美味以大嚼盡之，奇境以粗遊了之，

深情以淺語傳之，良辰以酒食度之，富貴以駢奢處之，俱

失造化本懷。

THIRTY-THREE HAPPY MOMENTS

Now let us examine and appreciate the happy moments of a Chinese, as he describes them. Chin Shengt'an, that great impressionistic critic of the seventeenth century, has given us, between his commentaries on the play *Western Chamber*, an enumeration of the happy moments which he once counted together with his friend, when they were shut up in a temple for ten days on account of rainy weather. These then are what he considers the truly happy moments of human life, moments in which the spirit is inextricably tied up with the senses.

不亦快哉三十三則

現在讓我們準備來觀察和欣賞一位中國學者自述的快樂時刻吧。十七世紀印象派大批評家金聖歎在西廂記的批語中，曾寫下他覺得最快樂的時刻，這是他和友人在十日陰雨連綿中，住在一所廟宇裏計算出來的。下面便是他自己認為是人生真快樂的時刻，在這種時刻中，精神是和感官錯綜地聯繫着。

THIRTY-THREE HAPPY MOMENTS

- I: It is a hot day in June when the sun hangs still in the sky and there is not a whiff of wind¹ or air, nor a trace of clouds; the front and back yards are hot like an oven² and not a single bird dares to fly about. Perspiration flows down my whole body in little rivulets. There is the noon-day meal before me, but I cannot take it for the sheer heat. I ask for a mat, to spread on the ground and lie down, but the mat is wet with moisture and flies swarm about to rest on my nose and refuse to be driven away. Just at this moment when I am completely helpless, suddenly there is a rumbling of thunder and big sheets of black clouds overcast the sky and come majestically on like a great army advancing to battle. Rain water begins to pour down from the eaves like a cataract³. The perspiration stops. The clamminess⁴ of the ground is gone. All flies disappear to hide themselves and I can eat my rice. Ah, is this not happiness?
- I: A friend, one I have not seen for ten years, suddenly arrives at sunset. I open the door to receive him, and without asking whether he came by boat or by land, and without bidding him to

1. whiff of wind 一陣風。 2. oven 爐。 3. cataract 瀑布。 4. clamminess 溼冷。

不亦快哉三十三則

其一：夏七月，赤日停天，亦無風，亦無雲；前後庭赫然

如洪爐，無一鳥敢來飛。汗出遍身，縱橫成渠。置飯

於前，不可得喫。呼簟欲臥地上，則地溼如膏，蒼蠅

又來緣頸附鼻，驅之不去，正莫可如何，忽然大黑車

軸，疾澍澎湃之聲，如數百萬金鼓。簷溜浩於瀑布。

身汗頓收，地燥如掃，蒼蠅盡去，飯便得吃。不亦快

哉！

其一：十年別友，抵暮忽至。開門一揖畢，不及問其船來

陸來，並不及命其坐床坐榻，便自疾趨入內，舉辭叩

sit down on the bed or the couch, I go to the inner chamber and humbly ask my wife: "Have you got a gallon of wine like Su Tungp'o's wife?" My wife gladly takes out her gold hairpin to sell it. I calculate it will last us three days. Ah, is this not happiness?

- I: I am sitting alone in an empty room and I am just getting annoyed at a mouse at the head of my bed, and wondering what that little rustling sound signifies—what article of mine he is biting or what volume of my books he is eating up. While I am in this state of mind, and don't know what to do, I suddenly see a ferocious-looking cat, wagging its tail¹ and staring with its wide open eyes, as if it were looking at something. I hold my breath and wait a moment keeping perfectly still, and suddenly with a little sound the mouse disappears like a whiff of wind. Ah, is this not happiness?
- I: I have pulled out the *hai'ang* and *chihching* in front of my studio, and have just planted ten or twenty green banana trees there. Ah, is this not happiness?
- I: I am drinking with some romantic friends on a spring night and am just half intoxicated², finding it difficult to stop drinking and equally difficult to go on. An understanding³ boy servant

1. wagging its tail 搖尾. 2. half intoxicated 半醉. 3. understanding 解事的.

內子：「君豈有斗酒如東坡婦乎？」內子欣然拔金簪相付。計之可作三日供也。不亦快哉！

其一：空齋獨坐，正思夜來床頭鼠耗可惱，不知其戛戛者是損我何器，嚙嚙者是裂我何書。中心回惑，其理莫措，忽見一狻貓，注目搖尾，似有所覩。斂聲屏息，少復待之，則疾趨如風，檄然一聲。而此物竟去矣。不亦快哉！

其一：於書齋前，拔去垂絲海棠紫荊等樹，多種芭蕉一二十本。不亦快哉！

其一：春夜與諸豪士快飲，至半醉，住本難住，進則難進。旁一解意童子，忽送大紙砲可十餘枚，便自起身

at the side suddenly brings in a package of big fire-crackers, about a dozen in number, and I rise from the table and go and fire them off. The smell of sulphur¹ assails my nostrils and enters my brain and I feel comfortable all over my body. Ah, is this not happiness?

I: I am walking in the street and see two poor rascals engaged in a hot argument of words with their faces flushed and their eyes staring with anger as if they were mortal enemies, and yet they still pretend to be ceremonious to each other, raising their arms and bending their waists in salute, and still using the most polished language of *thou* and *thee* and *wherefore* and *is it so*? The flow of words is interminable. Suddenly there appears a big husky fellow swinging his arms and coming up to them, and with a shout tells them to disperse. Ah, is this not happiness?

I: To hear our children recite the classics so fluently, like the sound of pouring water from a vase. Ah, is this not happiness?

I: Having nothing to do after a meal I go to the shops and take a fancy to a little thing. After bargaining for some time, we still haggle² about a small difference, but the shopboy still refuse to sell it. Then I take out a little thing from my sleeve, which is worth about the same thing as the difference and throw it at the boy. The boy

1. sulphur 硫磺. 2. haggle 新新論價.

出席，取火放之。硫磺之香，自鼻入腦，通身怡然。

不亦快哉！

其一：街行見兩措大執爭一理，既皆目裂頸赤，如不戴

天，而又高拱手，低曲腰，滿口仍用者也之乎等字。

其語刺刺，勢將連年不休。忽有壯夫掉臂行來，振威

從中一喝而解。不亦快哉！

其一：子弟背誦書爛熟，如瓶中瀉水。不亦快哉！

其一：飯後無事，入市閒行，見有小物，戲復買之，買亦

已成矣，所差者甚渺，而市兒苦爭，必不相饒。便掏

袖下一件，其輕重與前直相上下者，擲而與之。市兒

suddenly smiles and bows courteously saying, "Oh, you are too generous!" Ah, is this not happiness?

I: I have nothing to do after a meal and try to go through the things in some old trunks. I see there are dozens or hundreds of I.O.U.'s¹ from people who owe my family money. Some of them are dead and some still living, but in any case there is no hope of their returning the money. Behind people's backs I put them together in a pile and see the last trace of smoke disappear. Ah, is this not happiness?

I: It is a summer day. I go bareheaded and barefooted, holding a parasol to watch young people singing Soochow folk songs while treading the water wheel. The water comes up over the wheel in a gushing² torrent like molten silver or melting snow. Ah, is this not happiness?

I: I wake up in the morning and seem to hear some one in the house sighing and saying that last night some one died. I immediately ask to find out who it is, and learn that it is the sharpest, most calculating fellow in town. Ah, is this not happiness?

I: I get up early on a summer morning and see people sawing a large bamboo pole under a mat-shed,³ to be used as a water pipe. Ah, is this not happiness?

1. I. O. U. 借據. 2. gushing 湧出, 噴出. 3. mat-shed 松棚

忽改笑容，拱手連稱不敢。不亦快哉！

其一：飯後無事，翻倒敝篋，則見新舊通欠文契不下數十

百通，其人或存或亡，總之無有還理。背人取火拉雜

燒淨，仰看高天，蕭然無雲。不亦快哉！

其一：夏月科頭赤足，自持涼織遮日，看壯夫唱吳歌，

踏桔槔。水一時壑湧而上，譬如翻銀滾雪。不亦快

哉！

其一：朝眠初覺，似聞家人歎息之聲，言某人夜來已死。

急呼而訊之，正是一城中第一絕有心計人。不亦快

哉！

其一：夏月早起，看人於松棚下，鋸大竹作簕用。不亦快

哉！

- I: It has been raining for a whole month and I lie in bed in the morning like one drunk or ill, refusing to get up. Suddenly I hear a chorus of birds announcing a clear day. Quickly I pull aside the curtain, push open the window and see the beautiful sun shining and glistening and the forest looks like having a bath. Ah, is this not happiness?
- I: At night I seem to hear some one thinking of me in the distance. The next day I go to call on him. I enter his door and look about his room and see that this person is sitting at his desk, facing a document. He sees me, nods quietly and pulls me by the sleeve¹ to make me sit down, saying "Since you are here, come and look at this." And we laugh and enjoy ourselves until the shadows on the walls have disappeared. He is feeling hungry himself and slowly asks me "Are you hungry, too?" Ah, is this not happiness?
- I: Without any serious intention to build a house of my own, I happened, nevertheless, to start building one because a little sum had unexpectedly come my way. From that day on, every night I was told that I needed to buy timber and stone and tiles and bricks and mortar and nails. And I explored and exhausted every avenue of getting some money, all on account of this house, without, however, being able to live in it all this
-

1. pulls me by the sleeve 拉我的衣袖.

其一：重陰匝月，如醉如病，朝眠不起。忽聞衆鳥畢作弄晴之聲，急引手褰帷，推窗視之，日光晶熒，林木如洗。不亦快哉！

其一：夜來似聞某人素心，明日試往看之。入其門，窺其閨，見所謂某人，方據案面南看一文書。顧客入來，默然一揖，便拉袖命坐曰：「君既來，可亦試看此書。」相與歡笑，日影盡去。既已自飢；徐問客曰：「君亦飢耶？」不亦快哉！

其一：本不欲造屋，偶得閒錢，試造一屋。自此日爲始，需木，需石，需瓦，需磚，需灰，需釘，無晨無夕，不來聒於兩耳。乃至羅雀掘鼠，無非爲屋校計，而又

time, until I got sort of resigned to this state of things. One day, finally, the house is completed, the walls have been whitewashed and the floors swept clean; the paper windows have been pasted and scrolls of paintings are hung up on the walls. All the workmen have left, and my friends have arrived, sitting on different couches in order. Ah, is this not happiness?

I: I am drinking on a winter's night, and suddenly note that the night has turned extremely cold. I push open the window and see that snowflakes come down the size of a palm and are already three or four inches of snow on the ground. Ah, is this not happiness?

I: To cut with a sharp knife a bright green water-melon on a big scarlet plate of a summer afternoon. Ah, is this not happiness?

I: I have long wanted to become a monk, but was worried because I would not be permitted to eat meat. If then I could be permitted to become a monk and yet eat meat publicly, why then I would heat a basin of hot water, and with the help of a sharp razor¹ shave my head clean in a summer month! Ah, is this not happiness?

I: To keep three or four spots of eczema² in a private part of my body and now and then to scald or bathe it with hot water behind closed doors. Ah, is this not happiness?

1. razor 剃刀. 2. eczema 濕疹.

都不得屋住，既已安之如命矣。忽然一日屋竟落成，

刷牆掃地；糊窗掛畫。一切匠作出門畢去，同人乃來

分榻列坐。不亦快哉！

其一：冬夜飲酒，轉復寒甚，推窗試看，雪大如手，已積

三四寸矣。不亦快哉！

其一：夏日於朱紅盤中，自拔快刀，切綠沉西瓜。不亦快

哉！

其一：久欲爲比邱，苦不得公然喫肉，若許爲比邱，又

得公然喫肉，則夏月以熱湯快刀，淨割頭髮。不亦

哉！

其一：存得三四癩瘡於私處，時呼熱湯關門澡之。不亦快

哉！

- I: To find accidentally a handwritten letter of some old friend in a trunk. Ah, is this not happiness?
- I: A poor scholar comes to borrow money from me, but is shy about mentioning the topic, and so he allows the conversation to drift along on other topics. I see his uncomfortable situation, pull him aside to a place where we are alone and ask him how much he needs. Then I go inside and give him the sum and after having done this, I ask him: "Must you go immediately to settle this matter or can you stay a while and have a drink with me?" Ah, is this not happiness?
- I: I am sitting in a small boat. There is a beautiful wind in our favor, but our boat has no sails. Suddenly there appears a big lorch¹, coming along as fast as the wind. I try to hook on to the lorch in the hope of catching on to it, and unexpectedly the hook does catch. Then I throw over a rope and we are towed along and I begin to sing the lines of Tu Fu: "The green makes me feel tender toward the peaks,² and the red tells me there are oranges." And we break out in joyous laughter. Ah, is this not happiness?
- I: I have been long looking for a house to share with a friend but have not been able to find a suitable one. Suddenly some one brings the news that there is a house somewhere, not too big, but with only about a dozen rooms, and that it faces a big
-

1. lorch 一種輕捷之帆船. 2. peaks 山頂.

其一：篋中無意忽檢得故人手跡。不亦快哉！

其一：寒士來借銀，謂不可啓齒，於是唯唯亦說他事。我

窺見其苦意，拉向無人處，問所需多少。急趨入內，

如數給與，然而問其必當速歸料理是事耶，爲尙得留

共飲酒耶。不亦快哉！

其一：坐小船，遇利風，苦不得張帆，一快其心。忽逢扁

舸，疾行如風。試伸挽鉤，聊復挽之。不意挽之便

着，因取纜纜向其尾，口中高吟老杜「青惜峯巒，共

知橘柚」之句；極大笑樂。不亦快哉！

其一：久欲覓別居與友人共住，而苦無善地。忽一人傳來

云有屋不多，可十餘間，而門臨大河，嘉樹葱然。便

river with beautiful green trees around. I ask this man to stay for supper, and after supper we go over together to have a look, having no idea what the house is like. Entering the gate, I see that there is a large vacant lot about six or seven *mow*,¹ and I say to myself, "I shall not have to worry about the supply of vegetables and melons henceforth." Ah, is this not happiness?

- I: A traveller returns home after a long journey, and he sees the old city gate and hears the women and children on both banks of the river talking his own dialect. Ah, is this not happiness?
- I: When a good piece of old porcelain is broken, you know there is no hope of repairing it. The more you turn it about and look at it, the more you are exasperated. I then hand it to the cook, asking him to use it as any old vessel, and give orders that he shall never let that broken porcelain bowl come within my sight again. Ah, is this not happiness?
- I: I am not a saint, and am therefore not without sin. In the night I did something wrong and I get up in the morning and feel extremely ill at ease about it. Suddenly I remember what is taught by Buddhism, that not to cover one's sins is the same as repentance.² So then I begin to tell my sin to the entire
-

1. *mow* 畝. 2. repentance 悔根, 懺悔.

與此人共喫飯畢，試走看之，都未知屋如何。入門先見空地一片，大可六七畝許，異日瓜菜不足復慮。不亦快哉！

其一：久客得歸，望見郭門，兩岸童婦，皆作故鄉之聲。

不亦快哉！

其一：佳磁既損，必無完理。反覆多看，徒亂人意。因宣

付廚人作雜器充用，永不更令到眼。不亦快哉。

其一：身非聖人，安能無過。夜來不覺私作一事，早起忤

忤，實不自安。忽然想到佛家有布薩之法，不自覆

藏，便成懺悔，因明對生熟衆客，快然自陳其失。不

company around; whether they are strangers or my old friends. Ah, is this not happiness?

I: To watch some one writing big characters a foot high. Ah, is this not happiness?

I: To open the window and let a wasp out of the room. Ah, is this not happiness?

I: A magistrate orders the beating of the drum and calls it a day.¹ Ah, is this not happiness?

I: To see some one's kite line broken. Ah, is this not happiness?

I: To see a wild prairie fire. Ah, is this not happiness?

I: To have just finished repaying all one's debts. Ah, is this not happiness?

I: To read the Story of Curly-Beard.² Ah, is this not happiness?

1. calls it a day 一日完了. 2. Curly-Beard 亂髮客.

亦快哉！

其一：看人作擘窠大字，不亦快哉！

其一：推紙窗放蜂出去，不亦快哉！

其一：作縣官，每日打鼓退堂時，不亦快哉！

其一：看人風箏斷，不亦快哉！

其一：看野燒，不亦快哉！

其一：還債畢，不亦快哉！

其一：讀虬髯客傳，不亦快哉！

英 · 譚惟斯精傑作

彷徨飄泊者

林語堂 · 蕭伯納 · 推荐

在英國的文壇上，獨腿詩人譚惟斯先生，是擁有千百萬讀者的名家。他是一位乞丐出身的文藝工作者，他一生為文學寫作而流浪，青年時代，幾乎每天過着飢寒交迫的日子，他曾經在生活不下去的時候，做過體面的賊，他也曾橫度大西洋，在黃金的美國叫化，他無錢可以趁車，監獄是他的旅館，他和一羣叫化同伴天天在自由的空氣裏生存，半生充滿着艱苦，刺激，潦倒，普羅的生活的形式，在徬徨飄泊中他喪失了一條腿，可是他並不怨尤，而成就了他的文學寫作。本書是作者譚惟斯先生的流浪自供，輕鬆，硬勒，狠狠，趣味，令人百讀不厭，確為世界第一名著而無愧。

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